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DETROIT, MICHIGAN

"CLEOPATRA'S NIGHT" HAS A BEAUTIFUL PRODUCTION AT THE METROPOLITAN

Music Is Modern and Brilliantly Scored—Alda and Harrold Win Triumphs—Scenic Investiture Sumptuous

Last Saturday afternoon marked another red letter day in the history of American opera, when the Metropolitan added another native work to its list of productions and gave a splendidly and even sumptuously mounted hearing of Henry K. Hadley's two act "Cleopatra's Night." Our local operatic institution is justly famous for the beauty and lavishness of its scenic equipments, but never has a New York audience seen anything more lovely and poetically suggestive than the pictures of Cleopatra's garden bath and the terraces of her palace. The costumes and lighting also were worthy of the highest praise.

As told in the official libretto booklet, the story of "Cleopatra's Night" (text by Alice Leal Pollock) is as follows:

ARGUMENT.

"It is a period of dry and oppressive midsummer heat. Cleopatra's favorite attendant, Mardion, and one of her female slaves, Iras, are waiting at the baths near the summer palace for the return of the Queen from a festival on the Nile. Their talk is of the Queen's amours, and of Mardion's unrequited passion for young Meiamoun, a brave and chaste hunter. A eunuch interrupts them to announce the immediate arrival of Cleopatra for her bath, the heat of the day having made her cut short the festivities. Cleopatra, magnificently appareled, makes her appearance in a gorgeous barge propelled by fifty rowers, and surrounded by a glittering retinue. While she laments the loneliness of queens, a whistling sound is heard and a quivering arrow buries its point near her. Almost swooning with terror, she stifles a scream while Mardion rushes forward and picks up the arrow, which is wound about with a piece of papyrus. The Queen fears it is the attempt of an assassin; but no, the papyrus bears the words, 'I love you.' While she muses upon this incident, and her women are disrobing her for the bath, the head of a man swimming is seen in the distance, and just as Cleopatra prepares to step into the pool she utters a piercing scream, for Meiamoun staggers up gasping and glistening from the water. In the ensuing babble, while the eunuchs spring forward with lances aimed, Mardion places the papyrus again insinuatingly in Cleopatra's hand. She orders the man brought to her. He confesses that it was he who sent the arrow with its message, prompted by his all absorbing love and passion for her beauty. Influenced by his ardor, her mood changes gradually from imperious anger, and yielding to her own awakening passion, she offers him a single night of royal splendor and of love's transports if he will die at sunrise. Mardion, horrified, begs him to kill himself before becoming the Queen's plaything, but he refuses; and Mardion herself, seizing a dagger, plunges it into her own heart. The Queen orders her lifeless body thrown to the crocodiles; and to the sound of trumpets and shouts of courtiers she and Meiamoun seat themselves in the barge and glide toward the palace, while twilight deepens over the scene.

"A gorgeous banquet is prepared on the terraces of the palace; but while the guests wait, the Queen tarries long with Meiamoun. Finally she appears, jeweled and robed with dazzling brilliance, while her lover of a night is arrayed like a young king. She seats herself on the throne, bidding Meiamoun take his place beside her; and Greek girls enter and perform a dance, followed by a wild band of desert maidens, whose dance grows faster and more furious. Their voluptuous gestures and attitudes of seductiveness excite the guests to unlicensed passion, and the scene becomes a debauch, when the men snatch at the dancing girls and seize them bodily to carry them screaming and laughing to hidden parts of the garden. Finally all disappear, leaving Cleopatra and Meiamoun alone. They are absorbed in the transports of their love, but the night is waning and Cleopatra urges him to accompany her to a hidden white temple in the garden where they can be alone. He sorrowfully points to the east, where the first faint glow of the coming day is apparent.

"Wildly she insists that it shall remain night for a month, but her royal power is impotent here, and with the actual appearance of the dawn a distiller of poisons enters, bearing a vase containing a most deadly drug. This he offers to Meiamoun, who prepares to drink it, but first he begs of Cleopatra that after his spirit has left its earthly shell she will hold his body to her heart and kiss his lifeless lips. She promises. He drinks the poison and falls dead at her feet, just as Iras rushes in to announce the

immediate arrival of Mark Antony. Slaves cover Meiamoun's body with silken cloths. Antony's officers approach the Queen and tell her that Antony has ridden all night in order that he might greet her with the sun. Bidding them take word to Antony that she will greet him at once, she bids them withdraw; and alone with the body of her lover she kneels beside him and kisses his lips tenderly, while she pours forth her soul in a lament of passionate longing and sorrow. The voice of Mark Antony calls to her from without, and reluctantly she raises herself, and with a parting kiss on Meiamoun's lips she goes slowly up the stairs of the palace, while from the distance one hears the solemn chant of priests."

While the foregoing story is interesting its action is spread out too thinly, or rather, not enough incidents are devised to succeed the very rapid development of plot in the early moments of the opera. Nevertheless, the thin thread of story does not break entirely and where it threatens to do so, composer Hadley has jumped into (Continued on page 39.)

DeKOVEN'S "RIP VAN WINKLE" WINS SYMPATHETIC APPROVAL AS GIVEN BY CHICAGO OPERA

Music Is Euphonious and Tuneful—Libretto Too Artistic and Unconvincing—Effective Production

Following the Chicago premiere of Reginald De Koven's "Rip Van Winkle" by only several weeks, New York's first hearing of that new work took place last Friday evening at the Lexington Theater before a large and hopefully curious audience. The very recent sudden death of the lamented composer added a note of pathos to the performance which was enhanced when the librettist, Percy Mackaye, came before the curtain after the second act and paid a memorial tribute to the talent, ambition and high achievements of Reginald De Koven.

The Rip Van Winkle legend, familiar to young and old, did not lend itself readily to operatic treatment in its original form and therefore Mr. Mackaye took liberties with the tale and introduced personages and happenings that amplify (even if they do not improve) the famous narrative by Washington Irving. The Rip of Mr. Mackaye's version still is a shiftless dreamer but is betrothed to Katrina and not married to her. She has a little sister, Peterkee, with whom Rip goes fishing and loafing generally. He tells the village children marvelous stories, flies their kites and helps them to play "hookie" from school. These diversions make him forget his appointment to be present at his formal betrothal to Katrina and she jilts him. Meanwhile the ghost of Hendrick Hudson has appeared to Rip and invited him to a ghostly bowling party in Sleep Hollow, at which he promises him a magic flask as a wedding gift for his bride if his true love she really be. Off wanders Rip, accompanied by Peterkee, to seek Hendrick and the flask in the mountains. They find both, but sly Hendrick discovers that Rip and Peterkee really are in love with each other without knowing it, and he fills the magic flask with a potion that shall make Rip sleep for twenty years and yet not grow older so that when he awakens Peterkee's age will make it possible for him to marry her. There is a ghostly bowling match at the end of which Rip sinks into slumber. His return to wakefulness, the rusty gun, his return home, the tumbled down house, and the jeers of the villagers are incidents retained by Mr. Mackaye from the Irving original. Rip finds Katrina married and after a short period of suspense and incredulity, Peterkee recognizes him and all ends happily.

The foregoing tale is not told very happily and the manner of Mr. Mackaye's writing does not lend itself well to vocal setting and to distinct textual enunciation. On one of the editorial pages will be found further remarks on this particular phase of the Mackaye-De Koven production.

DE KOVEN'S EUPHONIOUS MUSIC.

Reginald De Koven's score is before all things euphonious. He long ago stated that his idea of music was "an art to please, rather than to puzzle or to startle," and he always exemplified this theory in his compositions. He was brought up musically on the old masters (both classical and romantic) and he never felt himself completely in touch with the ultra modernistic tendencies, especially where they touch the arbitrary and the bizarre. The De Koven melodic and harmonic scheme remained conservative and even conventional, but within his chosen scope he created easily, charmingly and frequently with distinction. In his orchestration De Koven never attempted to overpower or astonish, never sought for violent "color" or for much literalness in tonal description or characterization. "Rip Van Winkle" shows all the well known De Koven traits. It does not strain for effects, it makes no effort to impress through strangeness, abnormality, or grandeur. It aims merely to please, to charm, to entertain. Even the ghostly episodes are treated with whimsicality and some humor. There is no soaring lyricism, for the love interest has only a negative value in this opera. De Koven calls his work a "folk opera" and set numbers are held in ballad form. It is not operatic ballad, however, but rather the ballad of the drawing room, in the "Oh, Promise Me" style. Several rousing choruses are fashioned in the manner of operetta. A certain monotony of treatment is apparent in the orchestra but always there is enough euphony to tickle the ear and keep alive sufficient listening fancy. Taken altogether, the De Koven music in "Rip Van Winkle" is a worthy effort in the direction of a school of modern American grand opera which shall have neither the tragedy of Puccini, the degeneracy of Strauss, nor the vague tonal aberrations of Ravel, Debussy, and the other French masters of this century.

(Continued on page 42.)



Photo © Moffett, Chicago

MARGUERITE NAMARA.

The young American soprano who has made such rapid strides in her art during the last few seasons. This year, however, she has gained added distinction as soloist with various orchestras, among them the Cincinnati, the Minneapolis and New York Philharmonic Society and the New York Orchestral Society. Mme. Namara has already appeared at two private concerts with the New York Philharmonic Society, Joseph Stransky, conductor, at Carnegie Hall, and she will sing for the third time this season with that organization at its Friday afternoon concert of February 6.

The New Flagler Symphonic Prizes

Harry Harkness Flagler, president of the New York Symphony Society, has offered two prizes, one of \$1,000 and one of \$500, for a symphonic work for orchestra, not to exceed eighteen minutes in length. The prizes are open to all composers who are American citizens, irrespective of their nativity, and manuscripts must reach the society's offices (33 West Forty-second street, New York) not later than October 1, 1920. Further details may be obtained by writing to the society's secretary at that address. The judges of the manuscripts are to be Walter Damrosch, Franz Kneisel, Leopold Stokowsky, John Alden Carpenter and George W. Chadwick.

Caruso to Sing Opera in Havana Next May

Enrico Caruso has been engaged to sing with the Bracale Opera Company at Havana during the coming month of May. He will sing ten performances at a reputed fee of \$8,000 per performance, or a total of \$80,000. He will leave for Havana immediately after his annual engagement at Atlanta, Ga., with the Metropolitan Opera.

"Paderewski's Artistic Sacrifice Not Inspired by Political Aspirations"

REV. JOHN A. MOREHEAD, CHAIRMAN OF THE EUROPEAN COMMISSION OF THE NATIONAL LUTHERAN COUNCIL OF AMERICA, MAKES REMARKABLE REVELATION—SAYS PIANIST WOULD NOT HAVE A PIANO IN HIS HOME IN POLAND, FEARING ITS TEMPTATION—SKETCH OF HIS LIFE IN COUNTRY'S SERVICE—A BRILLIANT ORATOR AND THE INSPIRATION OF HIS PEOPLE

JAMES GIBBONS HUNEKER is quoted in "The National Music of Poland," a little book by Marguerite Walaux, as saying: "A thousand times Chopin thought of renouncing his artistic ambitions and rushing to Poland to fight for his country." A statement made in reference to the outbreak of the Polish Revolution in 1830. "He did not do so," Mr. Hunecker continues, "and this indecision—it was not cowardice—is our gain. Chopin put his patriotism, his wrath and his heroism into his polonaises." That is why we have them now.

Less than a hundred years later the country of Poland experienced another turmoil and a second musician felt the call of his country. This was Ignace Paderewski. He, however, responded and cast aside his career and own personal considerations for the sake of serving Poland.

The Rev. John A. Morehead, D. D., president of Roanoke College, Salem, Va., and chairman of the European Commission of the National Lutheran Council of America, on the eve of his return to the other side, January 15, told a MUSICAL COURIER representative some vitally interesting facts about Premier Paderewski as he knew him.

WITHOUT A PIANO.

"Mr. Paderewski told me that he had determined during the time Poland needed him to sacrifice his music. Think how great a sacrifice! To further accomplish this end, he refused to have a piano in his house because of its great temptation. Perhaps you can realize what that meant to him and he a genius. It is my profound conviction that this sacrifice was not inspired by any aspirations as a politician, but through his sheer patriotic devotion. Therefore, it was undoubtedly his friendliness and close relationship with the people of America, Italy and the Entente Powers that made him the logical man to represent Poland at the Peace Conference. Paderewski, I firmly believe, is more concerned with the rebirth of his country than any other man. His accomplishments at the Peace Conference were nothing short of wonderful."

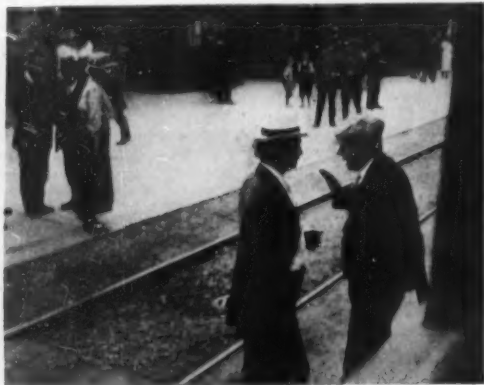
"Were there any other prominent Poles there?" Dr. Morehead was asked.

DOMINANT FIGURE AT PEACE CONFERENCE.

"He stood out as the dominant figure. You see, most of the other great Poles were serving their country in the army."

"Do you think Paderewski accomplished all he desired?" again asked the writer.

"No," Dr. Morehead replied thoughtfully, "I cannot say that he did, because he wanted much more. You know



Snapshot taken in the streets of Warsaw of Paderewski (with the straw hat) and Dr. Morehead, conversing on some topic of the situation.

the Poles are ambitious, and in this case they were not entirely satisfied. Yet, despite the wonders achieved by Paderewski, the points that he could not then gain clearly he still has hopes of getting later."

"How well did you know Mr. Paderewski, if I am not too personal?"

FINE ORATOR.

"Well enough to have dined frequently with him en famille, and let me say right here that my knowledge of him makes me want to state that the contribution of music to his statesmanship was a vast one. His technical and general training equipped him soundly. There was a latent quality, which showed itself very strongly at this time, and that was his remarkable power of oration. As an orator, Paderewski was a marvel. Before any crisis, he would go off by himself and think out the most convincing speech that would inevitably sweep all before him. Yes, he reflected, with a thoughtful nod of his head, "when it came to orations, Paderewski had few equals."

"Do you believe a man with temperament can come down to the more practical things?" the writer asked.

"Now," he smiled slowly, "I think we are perhaps getting into dangerous waters." And while Dr. Morehead did not say it in so many words, the MUSICAL COURIER representative gained the impression that when it came to inspiring and keeping up the spirit of the people there was no one better. But in the matter of politics, he was of too fine a grain.

"What influence, Dr. Morehead, do you think Paderewski will have on the future of Poland?"

SPIRIT WILL LIVE.

"This—his spirit—will live through the years to come. His people will need and call him back to them, and there will be a growing appreciation of the tremendous service

rendered by him to them in their troublesome times. The last time I saw him was on the afternoon of November 16, when I went to tell him good-bye as I was about to return to America. I found Paderewski worn, nervous and perplexed. He showed the strain under which he had labored, and his last words to me were: 'Tell my friends in America not to forget Poland. We are only a few days away from starvation.' Then he took my hands in his and added reverently, 'Pray for me.'

"Mme. Paderewski was present and she, too, had her message. It was: 'Tell them in America to help me and help my children!' She mentioned at the time our sending Christmas presents to them."

In connection with this it is of interest to note that the commission with which Dr. Morehead is associated has already sent one and a half million pounds of clothing to Poland and 500,000 pounds to the Balkan States. Speaking of the people of Poland and their music, Dr. Morehead said:

CULTURE OF POLES.

"One thing charming to me was the fact that the people in general were so far advanced in musical culture. When I was invited to a private home, it was the usual thing to have the young lady of the house interpret Chopin's works delightfully. The prices at the theaters have been kept down, and while I was in Warsaw fifty per cent. of the audiences were composed of Polish soldiers just in from the trenches to get some rest and recreation. Why," he exclaimed, "music means everything to them. I, myself, would have died if I did not have it as a means of

SIR HENRY WOOD A CHAMPION OF RUSSIAN MUSIC

Albert Coates Also Shows a Leaning Toward Petrograd Influence—Lamond and Benham Have Their Eyes on America

London, December 24, 1919.—Ten years ago I wrote in this same MUSICAL COURIER that Debussy was a kind of musical brother to the Cornish giant described in "Lorna Doone." When John Rudd met him in a wrestling bout he was found to be a towering man of flesh without bones. I see no reason to change my opinion, for the music of Debussy has almost disappeared from the London concert rooms. At present the more robust and harsher youngsters of the French school occupy the few vacant spaces left on programs which are now excessively Russian. Scriabin and Stravinsky are the present Castor and Pollux of London's Russian programs. Whether they are the sons of Jupiter, Beethoven or of Tyndarus Wagner is unknown. Castor oil and Pollux vinegar are scattered very freely as a kind of salad dressing over all our musical entertainments now, however, and we must swallow it or go without our harmonic and melodic food. Sir Henry J. Wood has been an ardent champion of Russian music since the beginning of his career. Fifteen or twenty years ago this Russian invasion helped save the English music students from becoming slaves to Wagner. But today I wonder who will invade England to save the English music students from their Russian thralldom.

The latest star of the first magnitude to shine in the English musical firmament is Albert Coates, who has had all his experience in various German cities and as musical director in chief of the grand opera house at Petrograd. So his influence will be Russian mainly. He conducted a magnificent performance of Liszt's "Faust" symphony last week and he has led Beecham's operatic forces through the intricacies of "Parsifal," but Albert Coates is still an unknown quantity as an interpreter of Beethoven, Schumann and Brahms—three composers whose symphonic works overtop all the gorgeous, brilliant, super-emotional productions of the Russians. I have not the slightest doubt, however, but that this young English conductor will prove to be as impressive in Beethoven as he is sensational and barbaric in Scriabin.

DINNER GIVEN FREDERICK WEATHERLY.

A dinner was given to the veteran Frederick E. Weatherly a few night ago, to celebrate his fiftieth year as a lyric writer. In 1868 he wrote "A Message O'er the Sea," and most of my readers were young or not yet born when Frederick E. Weatherly wrote "Nancy Lee," "Darby and Joan" and the world famous "Star of Bethlehem." Yet he has changed with the times and still holds the favor of the public with the vigorously blooming "Roses of Picardy." The remarkable thing about Frederick E. Weatherly is that he is an active and highly successful lawyer who only writes poetry as an occasional hobby.

SMALL AUDIENCE HEARS "PAUSES OF SILENCE."

At a recent Philharmonic concert in the Queen's Hall, conducted by Geoffrey Toye, Francesco Malipiero's "Pauses of Silence" was performed without pauses and without silence, in the manner indicated by the composer. César Saerchinger asked me why the audience was so small at this second concert of the Royal Philharmonic Society's 100th season. Perhaps the general public preferred its pauses and silences without the interruption of Malipiero's music. Why not call the next piece "Perpetual Motion and Noise" and leave the music paper absolutely blank? Was the alphabet responsible for the alliterative program selected from Meyerbeer, Mozart, Malipiero? How otherwise could such a jumble of airs and atmosphere come about? Meyerbeer has had a long time to grow old fashioned in but I verily believe that Malipiero will be forgotten first.

A prominent London music critic apparently cannot understand why Milton and Waller should have praised the music of Henry Lawes, whose songs are always dull and

putting to an end my emotion. They have performances at the splendid opera house three times a week. While there I witnessed the famous poem of Pushkin, which had been dramatized and set to music and which was sung by an entire Polish cast; also the most popular of their operas—"Halka"—which was, incidentally, the first opera produced in Poland in 1858. A feature of this opera is the native folk dances that are reminiscent of those popular in Europe during the sixteenth century.

"Do you think the misery of the war is felt in the music of Poland?"

"The history of that country," he replied, "is tragic, and that accounts some for the minor note in its music. The sorrow is reflected in its music, but never despair! So for that reason, happily, Poland comes back!"

PADEREWSKI INSPIRED ANTI-BOLSHEVICS.

When the final question of Bolshevism and Paderewski's relation to it was touched upon, Dr. Morehead said:

"The Bolsheviks are being held back by the Poles. Perhaps you do not realize that they are being kept out from all Europe and western civilization by this defending army of nearly 1,000,000 Poles. I really believe that Paderewski has been the inspiration for the anti-Bolshevik policy. His whole spirit and influence is against that spreading terror. As Premier he is in strong favor of organized government. In the cause of his country Paderewski has lost his fortune, and for that and many other reasons, when he comes to America again as Paderewski the pianist he will get a warm reception." So much for Paderewski the patriot! J. V.

without distinction in the modern concert room. Perhaps I know the reason. Sixteen years ago a comic opera of mine was produced here, in London. In one of the concerted numbers I brought in the chorus on the last note of the solo voice, with good effect, as I thought in those days when I had serious intentions of writing comic music. But the author of the lyric was much annoyed because one word at the end of a stanza was partly hidden by the entry of the chorus. My musical effect meant nothing to him. Lawes was wiser than I. He won the praise of Milton and got his name embedded in the imperishable lines of the poet, not by composing good music, but by very carefully respecting the rhythms and accents of the verses. Milton praised him because he "first taught our English musicians how to span words with just note and accent. . . . To after age thou shalt be writ the man." These lines of Milton came into my head when I heard Carrie Tubbs' rich and powerful voice investing Lawes' "Go, Young Man" with a reflected glory which it did not merit. What a pity Milton knew no better a composer than Lawes, and that Shakespeare had to be content with Dowland. But has not Horace written that there were brave men before Agamemnon? They died unknown because there was no Homer to make them famous in his verse.

HORATIO PARKER'S DEATH MOURNED.

The death of Horatio Parker at the age of fifty-six has called forth many eulogies from the English critics. They recall the fact that Professor Parker was only twenty-nine when his "Hora Novissima" appeared, and that this choral work was the first composition by an American to be heard at any of the Three Choirs Festivals during their long history of 175 years. It can hardly be said, however, that the British public is familiar either with the name or the music of Horatio W. Parker. No doubt his great industry as a composer, together with the incessant burden of his classes at Yale University, made inroads on his health.

ENGLAND HAS ITS CRANKS.

On the way to Victor Benham's Schumann recital the other day I rode on the omnibus beside a man who wore no hat. During the recital in Aeolian Hall, London, I sat near a man who wore his hat continuously. Evidently the race of cranks has not been annihilated by the war. Before the music began I got into conversation with a French pianist who takes more pride in his supposed mastery of the English language than he shows in his acknowledged technical skill as a pianist. He was elated over Carpentier's boxing match and it was unkind of me to muddle him with language he could hardly grasp. He looked worried throughout the recital because I said that Beckett was all in when he was knocked out. But I have been worried ever since the recital by the dozens of Schumann themes which come into my mind at all hours of the day. If every hearer in the large audience carried away as many melodic phrases as I appropriated, Schumann's debt to Victor Benham is enormous. No wonder one of the leading dailies pronounced Benham especially fine in Schumann. I do not remember ever to have heard a Schumann recital before. Why is that robust and imaginative poet of the piano so neglected of late years?

LAMOND AND BENHAM HAVE THEIR EYES ON AMERICA.

Lamond gave another Beethoven recital in Queen's Hall a few days before Benham's Schumann program. Both artists are casting wistful eyes towards America at present, where, no doubt, they will find plenty of admirers. Lamond, through no fault of his own, resembles some of the portraits of Beethoven. I am certain he is a greater pianist than L. Van B. ever was, notwithstanding Haydn's opinion that Beethoven was greater as a pianist than as (Continued on page 65.)



Photo by Apeda, N. Y.

Mayo Wadler

ON THE PACIFIC COAST

"His Success Was Immediate and Emphatic."—*San Francisco Daily News.*

Los Angeles

"Mayo Wadler is one of the finest violinists we have received on the Coast. Here is a musician we shall be glad to welcome again."—*Los Angeles Express, December 10.*

"He scales the entire fingerboard with a brilliance and accuracy which is truly delightful."—*Examiner.*

"Wadler's tone is beautiful, his technic sure, and his poise that of the virtuoso."—*Los Angeles Herald.*

San Francisco

"The young violinist played admirably."—*Examiner, December 17.*

"The large audience realized that a new personality had come into the world of music."—*The Daily Press, December 11.*

"Mayo Wadler made a most favorable impression. He plays with a quiet restraint that makes little display of a finished technic."—*Chronicle.*

Portland . . .

"Mayo Wadler, the American violinist, became a strong favorite during the evening and won many recalls."—*Daily Journal, December 30.*

"His technic though great is unobtrusive and he possesses a silken, lovely tone of sparkling sheen."—*Morning Oregonian.*

Seattle

"Mayo Wadler stirred his audience to tremendous enthusiasm. After his last group the audience clamored for more and he added several encores."—*Seattle Daily Times, January 3, 1920.*

"He will in all probability be numbered among the great. He has not only the technical equipment but temperamental warmth coupled with profound insight."—*Post-Intelligencer.*

Spokane . . .

"Mayo Wadler's place is secure among Spokane's favorites. He displayed surprising command of his instrument. His individuality struck an echoing chord in the hearts of his audience."—*Daily Chronicle, January 7.*

"Last night's audience took a great fancy to Mayo Wadler, encoring him after each group."—*Spokesman-Review.*

"MUSIC WEEK AN INCENTIVE TO AMERICAN COMPOSERS"

So Says Frederick W. Vanderpool, Successful Composer of "Values" and Other Songs—"Event Will Become History"

"It seems egotistical to boast of one's own city (and it is my own, for unlike most so-called New Yorkers, I really was born here), but I must do so, because my city has taken the initiative in celebrating what is being called 'The First Music Week.'"

"Musicians, philanthropists and laymen generally have discussed the cause and advancement of music, saying this or that ought to be done in order to stimulate concerts. They have tried to introduce musical courses in the schools and to create music festivals and in every way to develop the popular taste. These individual plans to stimulate interest in music have been made and carried out in most cases, but excellent though they were for the most part they have been strictly local.

"The necessity for a co-ordinate composite movement was felt, but until now it has never been acted upon. For the first time we are to have a Music Week in New York City—a real seven-days' musical feast. Exactly what it is has been too often and too well told for me to go into detail, except as it touches me personally. Of course, I think I may speak for every American composer too, because just in so far as it affects one, it affects all of us. Think what an inspiration it is to us to realize that a city of New York's size feels it worth-while to set aside a whole week for music! Surely this should be inspiration enough to develop some wonderful new songs. If I have succeeded in my songs in the past in writing to the satisfaction of my fellow musicians, surely the newer ones should be even better, for we musicians are naturally greatly influenced by conditions that in any way affect our well-being. Anyone can see that a movement of this kind is a great incentive to us.

"Just imagine again what a thing of this sort should mean! It means that not one individual will be overlooked, no matter what his activities or his situation in life, because he will be interested, in a greater or lesser degree, in some branch of music, and because of the wide co-operation that Music Week is getting from all kinds of organizations. Wherever one goes the appeal of music will be paramount. The church-goer will get it through his church, the theater-goer or movie fan, from the stage, the community sings in the department stores will give it for their employees and even the factories are planning to do their share. No such thing has ever been done in New York City before, and I doubt if any other city has ever undertaken it on so great a scale. This is an event that will become history! Only an interest of this sort can stimulate the people and bring to them a realization of the powerful help that music can be in every day life. Of course, the war did a great deal, but that is over. Why shouldn't music be used now as it was then? During the war, it was an absolute panacea in the hospitals, a

true inspiration to the soldiers going into battle. It was discipline as well as entertainment on the march, both recreation and diversion in the rest camps, and always a satisfaction and a relief, and in the hour of victory a song was the natural expression of overburdened emotions. To draw a parallel today, it can likewise be used to relieve suffering, becoming at once a recreation, a diversion and an inspiration. The simple victories of every day achievements may be doubly enjoyed by music and an otherwise humdrum existence can be turned into something exultant and beautiful. In my own small way, I try to write music that shall fulfill the requirements of what I think music ought to be. I think music should carry a message—the message that this Music Week will make real!" J.

Mrs. Simon Frankel Again Hostess at Mischa Elman's Birthday Party

Mrs. Simon Frankel, of 46 West Eighty-sixth street, New York, has given an annual party in honor of Mischa Elman's birthday for many years past, and this year's event, which took place at her home on Tuesday evening, January 20, was of especial significance, for, if present plans go through, Mischa will be so busy in other parts of the world for several years to come that he will have no opportunity of celebrating a birthday in America for a long time.

Mrs. Frankel's invitations brought together a large company that included many of the best known figures in New York's musical world. For them she had prepared an informal entertainment which brought with it the appearance of a number of artists from "Mother Davidson's" company, which has been entertaining the boys at Governor's Island, New York Harbor, ever since the war began and still keeps up the work. Mother Davidson herself was the life of the entertainment, and Fay Foster, the composer, at the piano, furnished delightful accompaniments for a number of her own character songs that were included in the program. Still more interesting was the impromptu program furnished by the Elman family. Mina Elman, who has a fine dramatic soprano voice, sang several songs and the aria from "Cavalleria Rusticana" in a manner which proved that part of the family talent had fallen upon her, and she was accompanied by her younger sister, Lisa Elman, who, if she wants to study seriously, can become a pianist of the first rank. She has splendid taste and most decided talent, as she proved even more emphatically later when she played the "Kreutzer" sonata with her famous brother. It was a splendid performance. Mischa, inspired by the friendly crowd surrounding him, was at his best, and absolutely no apologies needed to be made for the accompaniment furnished by his sister, although she was playing in public for the first time.

After the music the guests enjoyed a splendid supper, and after the supper there was more music by Mischa—only this time it was some waltzes from his forthcoming operetta (all the violinists are writing them nowadays!), in playing which he revealed the fact that violin fingers can make very acceptable sounds on the piano, too. The

evening ended in the morning with dancing to the Elman waltzes by many of the guests. Among those present were Prof. Leopold Auer, Mme. Boguska-Stein, Franz Kneisel, Alexander Lambert, Daniel Frohman, Richard Hageman,



© Mishkin

MISCHA ELMAN,
Violinist.

Delia Valeri and Mr. Valeri, Sigmund Herzog, Eugene Bernstein, Mr. and Mrs. Arnold Volpe, R. E. Johnston, and many others from the musical and theatrical world.

And, oh, yes—Mischa was twenty-nine. Many happy returns!

Settlement Schools Participate in Music Week

During Music Week the Settlement Music Schools of Greater New York will give daily demonstration recitals at the Grand Central Palace. The schedule follows: Monday, Music School of East Side House; Tuesday, Christodora House Music School; Wednesday, Greenwich House; Thursday, Brooklyn Music School Settlement; Friday, New York Music School Settlement; Saturday, Union Neighborhood Music School.

GERMAINE SCHNITZER



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WM. HENDERSON said in New York Sun,
November 4, 1919.

Schnitzer Recital Pleases Audience

Warm Welcome Given Pianist on Her
Return to the Concert Stage

SONATA ONE OF FEATURES

If it be difficult to determine why so many other pianists have revived the Schumann sonata there need be no question about Miss Schnitzer's reason. She plays it because she can. Such an admirable performance of this beautiful composition has not been heard in many moons.

It was an interpretation broadly conceived and painted in bold and sweeping manner. Depth of tone, largeness of melodic outline and feeling, rich, yet expressed with dignity, characterized the artist's delivery of the music. Rhythmically the performance was exceptionally excellent and the skill with which the melodic ideas were brought out, the nicety of the balance of phraseology between the two hands, was a demonstration of fine musical intelligence as well as of technical powers ably directed. The crispness of Miss Schnitzer's rhythm and her mastery of variety of accent were also noteworthy in her playing of the Brahms number. The artist was warmly welcomed back to the stage, and music lovers will undoubtedly hope that her appearances will not be so infrequent in the future as they have been for several seasons past.

RICHARD ALDRICH said in New York Times,
November 4, 1919.

Miss Germaine Schnitzer, a pianist known as one possessing the higher attainments, gave a performance marked by a keen understand-

ing of some of the underlying and essential features of its thematic structure, as they have not always been brought out, so far as the season has gone.

The clear discernment with which she did this and at the same time made her reading a logical and well composed whole, resulted in a performance of genuine interest in many ways.

PAUL MORRIS said in New York Herald,
December 13, 1919.

Owing to the great increase in the number of musical entertainments, a new concert hall, to be known as the Sixty-third Street Music Hall, has been opened. The first recital there took place yesterday afternoon, when a large audience heard Mme. Germaine Schnitzer play a program of piano music.

The acoustics of the new hall are good. At least no one could complain yesterday about Mme. Schnitzer's clear technic. Every note was heard distinctly.

There is nothing to record of Mme. Schnitzer's playing that has not been said many times. She played delightfully in Mozart's "Pastorale Variee," several pieces by Chopin and half a dozen other selections. She is a truly interesting pianist, and her hearers showed appreciation of the fact by applauding her numbers heartily.

KATHARINE LANE said in New York Mail,
December 13, 1919.

A new concert hall opened yesterday afternoon on Sixty-third street, near Broadway, just behind the Century Opera House, with Germaine Schnitzer, pianist, as the sponsor in baptism.

Mme. Schnitzer, who also initiated Aeolian Hall, set a high standard for coming musicians to follow in her glowing interpretations of Beethoven, Schubert, Mozart, Mendelssohn, Chopin and MacDowell.

Returns to Concert Field With Two Memorable New York Recitals

MAX SMITH said in New York American,
November 4, 1919.

Germaine Schnitzer Gives Piano Recital

After some of the piano playing with which the public has been regaled of late such clean cut and finely polished work as Germaine Schnitzer put to her credit yesterday afternoon in Aeolian Hall comes as a distinct refreshment.

This young woman exhibited a command of technic that few of her sex can equal. Liszt's "Reminiscences de Don Juan," which at one time was considered the most difficult piece in the literature of piano music, she performed with an effortless ease and facility that made her achievement seem like child's play.

There was hardly a passage during the course of the afternoon, even in finely spun filigree, that did not stand out crisply and clearly. Nor did the pianist ever attempt to muddle the ear by applying the loud pedal too liberally. All was as clear and transparent as crystal.

PAUL MORRIS said in New York Herald,
November 4, 1919.

Yesterday Mme. Germaine Schnitzer, whose playing was well known here a few seasons ago, gave a piano recital that had many interesting moments.

There is a crystalline clearness to her runs and trills. She plays swift moving things with a sweep and a preciseness that command admiration. The aria from Schumann's sonata, op. 11, was delightfully done and there were works of Liszt and Chopin that showed a marvelous command of technic.

PITTS SANBORN said in the Globe and Commercial Advertiser, November 4, 1919.

Her performance of this work was altogether above the usual plane of local recital givers. It was an excellent example of what Mrs. Schnitzer's mature art can attain.

At a concert at Aeolian Hall the other afternoon, one of the best known singers in New York said to me "Who is CECILIA LLOYD that is doing such unique advertising in the musical papers?" I said, "She is a singer soon to be heard in New York," to which she replied, "Well, I am going to hear HER if I don't go to another recital this season"—That seems to be the prevailing desire among musicians—To hear Cecilia Lloyd. When all is ready further information will be given.

W. C. D.



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SAN CARLO OPERA DRAWS PACKED HOUSES IN VANCOUVER

Fortune Gallo's Performances of "Rigoletto," "Faust," "Aida," "Butterfly," "Martha" and "Trovatore" Lauded

Vancouver, B. C., January 16, 1920.—Through the management of the Ellison-White Musical Bureau, the San Carlo Grand Opera Company was booked for a four days' engagement in Vancouver. That the company could have filled a theater at least twice the size of the Avenue is a conservative estimate, for even with chairs placed in every available space, crowds had to be turned away. Mr. Gallo brought well staged productions with excellent artists to a city that otherwise would have no chance of enjoying the music drama, and his enterprise was well rewarded.

"RIGOLETTO."

"Rigoletto" was given on January 7, and the presentation marked the beginning of a series of triumphs. Queena Mario, with her clear and facile voice, made an appealing Gilda. The singing of Giuseppe Agostini was so well liked that after his "La donna e mobile" the applause drowned the succeeding lines, and forced the others to leave the stage while the solo was repeated; his acting of the Duke was carried through with irresistible dash. Vincente Ballester's Rigoletto was hailed with great approval in the situations as both the jester and the father. Ada Paggi as Maddalena and Pietro De Biasi as Sparafucile were excellent.

"FAUST."

A matinee of "Faust" was the second offering. Sofia Charlebois gave a delightful portrayal of Marguerite, rendering the love scenes in a charming manner and bringing out the pathos of the final act with touching effect. Despite indisposition, De Biasi did nobly in his part of Mephistopheles. Ballester's Valentine won him a second success, his "Dio possente" being one of the features of the performance. Alice Homer as Martha and Ada Paggi as Siebel completed the fine cast.

"AIDA"

A notable performance of "Aida" followed in the evening and seemed to create the deepest impression of the operas given. Bettina Freeman appeared as Aida and took the part with beautiful voice and keen sympathy. Stella De Mette was Amneris and her rich vocalism and attractive appearance delighted the audience. Manuel Salazar (Rhadames) was one of the great successes of the evening. The soaring notes of his powerful voice in the triumphal scene and the beautiful expression of emotion in the duets with Aida carried his hearers away into raptures of applause. Mario Valle's Amonasro was a polished work of art; it was evident that he had spared no pains with costume and make-up, while he sang with resonant voice and acted with convincing intensity. Natale Cervi took the place of De Biasi as Ramfis on short notice and acquitted himself exceptionally well.

"MADAME BUTTERFLY."

The performance of "Madame Butterfly" on January 9 attracted an audience that was largely feminine.

Bettina Freeman (Madame Butterfly), Stella De Mette (Suzuki), Romeo Boscacci (Pinkerton), and Mario Valli (Sharpless) were the principals in a very successful performance.

"MARTHA."

The Saturday matinee of "Martha" was carried through with great verve. There was a noticeably warm audience, and Gaetano Merola, conductor, although always appreciated, received particular recognition after the overture. Queena Mario was Lady Harriet; Stella De Mette, Nancy; Giuseppe Agostini, Lionel; and Vincente Ballester, Plunkett; all took their parts with fine spirit. Queena Mario's encore of "The Last Rose of Summer" was sung in distinctly enunciated English; Agostini and Ballester were also obliged to repeat their solos.

"IL TROVATORE."

The final opera was "Il Trovatore," and the following artists made up the cast of principals: Bettina Freeman, Salazar, Alice Homer, Valle, Cervi and Ada Paggi. They had already won local affection and "Il Trovatore" served to strengthen the high regard in which they are held. Ada Paggi as Azucena had a better scope for her powers and gave ample proof of her ability.

E. R. S.

Lenora Sparkes Engaged for Syracuse Festival

Lenora Sparkes, the Metropolitan soprano, has been engaged as one of the artists who will appear at the Syracuse Festival, and will sing on the afternoon of May 11. Miss Sparkes is at present on a tour of the South, having sung in Greenville, S. C., on February 4, and in Atlanta for the Music Study Club on February 6. She is a great favorite in the latter city on account of her appearances there during the spring opera seasons of the Metropolitan.

Wanamaker's Part in Music Week Celebration

For this week Wanamaker has announced a series of tableaux historiques de musique, which are being held in the auditorium and which will illustrate the development of the piano, the art of music and the dance. Those participating include: Lindley Lenton and Beatrice Squires,

dancers, who appear under the direction of Sergei Portapovitch, of the Russian Ballet School; Lois Bennett, soprano; Claire Rivers, pianist, and Jerome Rappaport, the eight year old prodigy. Alexander Russell and J. Thurston Noe will be at the piano and organ.

Edith Mason a Striking Success in Paris

The many American friends of Edith Mason, the soprano, will be much disappointed to learn that her engagement as prima-donna soprano at the Theatre Lyrique, Paris, which promised so much, came to a sudden end on account of the closing of the theater due to insufficient public support. Before the house closed, however, Miss Mason had fortunately had the opportunity of making such an impression with her work that her reengagement in France will doubtless follow at once, unless she and her husband, Giorgio Polacco, decide to go to Italy instead. She made her debut there as Marguerite in Boito's "Mefistofeles" and the Paris press unanimously proclaimed her voice wonderful and her singing the perfection of art. Andre Messager declared that there was not another voice like hers today among lyric sopranos of opera, and a prominent Parisian critic wrote that all the pupils of the Conservatoire should go and listen to her. Another triumph for Miss Mason was the role of Xenia in the opera "Tarass Boulba," by M. S. Rousseau, one of the few novelties produced at the Theatre Lyrique. Miss Mason was called upon to take over this part on very short notice, without even a stage rehearsal, and scored a tremendous success. Although the Theatre Lyrique is closed, Miss Mason is engaged for special performances at the Opéra and the Opéra Comique.

Riegger to Make New York Recital Debut

Neira Riegger, the young American soprano who has heard frequently last year in concerts in New York and other cities, will make her own debut in her own recital on the afternoon of February 25, at Aeolian Hall. Miss Riegger has selected an unusually interesting program, and will be assisted by Ellmer Zoller at the piano.

"FAUST"

"Frederick Gunster gave to the part all the heart interest which it demanded. His interpretation was artistically true and his voice had a finely controlled directness which enabled him to build his musical structures in lines



of superb beauty."—Clarksburg Exponent.
"Took the huge audience by storm . . . so superb were his tone and enunciation."—Clarksburg Daily Telegram.

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Clarksburg, W. Va.
Jan. 22, 1920

MUSIC AND PUBLIC EDUCATION

The Activities of State Music Teachers' Associations

What Several State Associations Are Doing—An Interesting Report Compiled by J. Lawrence Erb

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

One of the most important questions before the supervisors of school music today is that of a better understanding between the private teacher and the school teacher. For many years the two were far apart, working for practically the same end, and yet without a clear understanding of the virtues or defects of each other. The recent activities of the school authorities toward granting credit for outside instruction in music has done a great deal toward furthering the amicable relations which now exist. The schools are not only willing but anxious to co-operate, and, with this end in view, the various State associations have taken on new activities.

At a recent meeting of the New Jersey State Music Teachers' Association the following paper, read by J. Lawrence Erb, of the University of Illinois, presented the activities so clearly and accurately that we feel the necessity for bringing this information to the readers of the *MUSICAL COURIER*.

"One new State, Vermont, is listed this year and presents a report, and three new States—Kansas, Michigan and Texas—have voted to affiliate with the M. T. N. A., now making seven States affiliated out of twenty-four organized.

"Certain significant developments deserve notice, for instance, the splendid showing of Arkansas and Texas. Last year Washington made the most significant showing, and is still in the vanguard of the States which are giving musical education full recognition.

"The North Dakota and Vermont associations are part of the State Teachers' Association, although maintaining a definite organization within the larger body. Washington holds a joint meeting with the Inland Empire Teachers' Association, while California asked the superintendent of school of the University City to address the music teachers on how to correlate music teaching with general education.

"California, Arkansas, Michigan and Nebraska report programs made up of works by State composers, California's program being devoted to the compositions of association members only.

"Several States report joint action between the State Music Teachers' Association and the State Board of Education for the establishment of curricula and the accrediting of outside music in high schools, and, incidentally, the acceptance of music credits in the university. Texas reports a significant new departure in that a State supervisor of music is to be appointed this year by the State Department of Education, while in Washington a joint committee of the Washington Music Teachers' Association and the State Board of Education is working on the certification of music teachers. Indiana reports a permanent committee to act as advisers to the State Board of Education.

"Everywhere, among the nineteen States reporting, there is the keenest interest in the educational aspects of the musical art, and the effort is universal to place music fully among the accredited and accepted elements of the educational system of every State. A new vision and a new opportunity have vitalized the meetings of the associations, so that they are no longer conglomerations of rival concerts, but gatherings of earnest educators eager to work out scientifically and efficiently the artistic and idealistic salvation of America through music.

"Here follow the more important features of the various reports:

ARKANSAS—Seventy-five per cent. of the high schools of the State give credit toward graduation for outside music. The State University gives entrance credits in the College of Education and the College of Liberal Arts. Credit is given only to the pupils of teachers who have been licensed after passing an examination. A stated curriculum is used

as laid down by the State Music Teachers' Association.

CALIFORNIA—In addition to the concert works by members of the association and the address of the superintendent of public instruction of Berkeley, already mentioned, the State University has inaugu-



"Romantic Appreciation" "Brilliance and Vigor"

An impressive performance of an interesting programme was given by Louis Cornell at his annual piano recital in Aeolian Hall last night.

Something commendatory should be said for his list of selections, which was a variant from the cut and dried programme usually offered. He began with two preludes by Chopin, presented with a good degree of romantic appreciation. These were followed by four preludes by Debussy, which were invested with graceful fancy and an evident knowledge of the technical requirements. He played Liszt's B minor sonata with brilliance and vigor.—*New York American* November 15, 1919.

LOUIS CORNELL

Pianist

Personal Representative: J. EMMETT CADE
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Steinway Piano

rated an important extension work, and public libraries report a decided increase in their sections.

CONNECTICUT—This association meets four times a year, instead of once, and suggests a meeting of all State presidents.

ILLINOIS—Special emphasis upon the county groups with county chairmen and special consideration of the needs of the small town teacher are the order of the day. Community service through music is featured. The State University gives free musical instruction (the only institution in the United States to do so) to all students who can enter the university without conditions. It accepts theoretical music for entrance credit in all departments and is expected to take action this year accepting practical music also.

INDIANA—As stated, a permanent committee of the Music Teachers' Association is to act as advisers to the State Board of Education in all musical matters, and may originate suggestions as well as advise.

KANSAS—Affiliated not only with the M. T. N. A. but with the Association of Presidents and Past

Presidents and with the Peterboro Association, Kansas also has an Association of College Schools of Music and Conservatories, the only one of its kind.

LOUISIANA—New Orleans reports a symphony orchestra and many other musical activities, besides its famous French Opera. The State Association passed a resolution favoring the granting of high school credit for outside music, copies of which were sent to the State and New Orleans Boards of Education. The State University Music Department has grown from one teacher in 1915 to four in 1919. There are music departments in at least four other colleges in the State and more or less musical activity in practically all the high schools of the State.

MICHIGAN—Detroit reports a new Orchestra Hall, seating 2,200, to house its fine Symphony Orchestra. The public schools of this progressive city teach piano, violin, voice, as well as history of music, harmony and counterpoint.

MINNESOTA—The Minnesota Music Teachers' Association endorsed and approved the Progressive Series (Art Publication Society) as the basis for accrediting music in the public schools. Teachers licensed under the Progressive Series shall be given the association degrees of licentiate, associate and fellow.

NEBRASKA—The State Music Teachers' Association is preparing curricula for recommendation to the State University for entrance credit.

NEW YORK—The chief concern of the New York Association is to stimulate interest in the examinations in piano, voice and violin for the degree of associate.

NORTH CAROLINA—The North Carolina Association has requested the State Board of Education to appoint a joint committee of active music teachers and public school supervisors to pass upon the qualifications of teachers who are applying for State certificates.

NORTH DAKOTA—The Music Teachers' Association is a part of the State Teachers' Association, but is organized as a distinct music section and used two days this year for its sessions. This association raised the money to maintain a spring musical contest at the State University by the high schools. Bands, orchestras, glee clubs, quartets, and soloists took part. Twenty high schools entered last year in the contest, and two days were given for the preliminary contests. Valley City Normal School offers free class lessons in violin, cello and piano to children of the training school from the fourth grade up.

TEXAS—The university has introduced a two year course in music education for the training of supervisors. The State Department of Education, at the instigation of the Music Teachers' Association, is at work formulating standard high school courses to be accepted by the university and colleges for entrance. A State supervisor of music is to be appointed this year. . . . The conventions of the Music Teachers' Association are principally deliberative and educational; musical programs are given only at the evening sessions and by members. The examination system (for teachers) is five years old and slow in getting started. A joint committee of the Texas Music Teachers' Association and the Association of Texas Colleges is planning for collegiate entrance credits for music. Music is to be accepted

(Continued on page 63.)

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Maintained in High and Grade Schools—Com-
munity Singing Held in Night Schools—
Wednesday Afternoon Musical Club
Enjoys Emma Roberts and Elias
Breeskin—Pupils' Recitals—
Notes

Bridgeport, Conn., January 24, 1920.—In the city schools, orchestras and glee clubs inspire the pupils to make the most of the musical training offered in the school curriculum. Ingeborg Svendsen-Tune, director of music in the Bridgeport High School, in addition to her daily classes in music, conducts two orchestras and two glee clubs, all recruited from the ranks of the High School. An orchestra of fourteen boys, all freshmen, comprises first and second violins, cello, cornet and piano, while a mixed orchestra, numbering twenty chosen from among the other classes, offers about the same ensemble of instruments. A reason for maintaining these orchestras separately is because the overflow of pupils at the high school necessitated housing the freshmen boys in a separate building, the old high school building providing this annex. A boys' four-part glee club includes twenty-two members and a three-part glee club of girls has seventy-two members.

Members of the freshmen music class entertained the rest of their classmates last Friday afternoon by presenting "The Runaway Bear," an operetta, by Edna Worrell, with piano accompaniment played by Miss Svendsen-Tune. The cast included Laura Jones, Dorothy Schmidt, Ivan Sagal, George Chisaski, Solomon Kane, Mary Conley, Dorothy Williamson, Florence Rogers, Sylvia Tiberio, Irene Simko, Kathleen Lynch, Rose Petrucelli, Glenna McCartie, Florence Taylor, Marion Pettit, Gussie Mann, Margaret Seamans, Elizabeth Killeen, Katherine Morrissey, Margaret Nekodlem, Rose Polke, Laura Ritter, Grace Russell, Catherine Hall, Pearl Loraski and George Goldman. Mr. Rock, of the senior class, assisted Miss Svendsen-Tune in staging the work, which proved a success both musically and dramatically.

ENSEMBLE WORK IN GRADE SCHOOLS.

Music in the grade schools of the city is supervised by Cora M. Purviance and Clayton P. Stevens, the geographical boundaries of the west and east sides of the city providing their respective fields of action, with the exception, that Miss Purviance includes Waltersville School of the east side in her territory and that Mr. Stevens includes Shelton school in the north end, which is the City Normal Training School. Mr. Stevens instructs the classes training to become city teachers in theory and musical appreciation, in addition to the regular curriculum for music for the children in the grades. The Barnum Glee Club, a three-part chorus of about twenty girls, directed by Grace Lang, of the Barnum school faculty, is distinguish-

ing itself among Mr. Stevens' forces and the Lincoln School Orchestra deserved mention. The Lincoln fife and drum corps, a separate organization, has for years been a source of pride in patriotic and other street parades, because of the rhythmic precision and excellent routine of the sturdy youngsters who make up this band.

For the past several weeks, Mr. Clayton's activities have been added to by the bi-weekly rehearsals held in each of the three schools, Barnum, Columbus and Elias Howe, for the children's part in the work to be given in the Bridgeport Oratorio Society's eighth concert on March 30. This is Gabriel Pierné's "The Children's Crusade." A chorus of seventy-five school children, recruited from sixteen of the city's grade schools, is being prepared and the first general rehearsal, under Dr. Arthur Mees, who will conduct this work in the High School Auditorium, will take place next Tuesday.

Cora M. Purviance, in the years she has devoted to music training in the schools, finds reward for her untiring efforts in the marked interest and increasing musical ambition of the children under her supervision. The Maplewood School has an orchestra numbering fifteen pupils from ten to fourteen years old, which rehearses under Leslie E. Vaughan, the vocal violin instructor. The organization took a prominent part in an annual entertainment given at the Maplewood School on January 16 and 17. A feature of this program was a "fairy operetta," "The Rose Dream," arranged by Hazel Williams and Angelus Cunningham and including a large cast of Maplewood pupils. This entertainment having been staged with great success, Miss Purviance is now busy with rehearsals for an entertainment to be given by pupils of the Waltersville School in three performances on next Friday and Saturday evenings as well as Saturday afternoon. This will include a cantata, "The Seasons," with incidental music. Furthermore, the Maplewood Orchestra is being prepared to assist in a program in the High School Auditorium on January 29, when 300 pupils from the grade schools will hold graduation exercises. This will be the first occasion when this hall will be used for the graduation of classes into the high school. Both Miss Purviance and Mr. Clayton have such rapidly growing numbers to cope with that whereas a few years ago it was possible to visit every schoolroom in the city once a week, they can now get to each class only once a month. Obviously, more supervisors are needed but the finances of the Board of Education are already inadequate.

This is not intended to be an exhaustive review of the opportunities the city's private and public instructors in music are offering for development along ensemble lines, but it gives, at least, sufficient data to prove that no ambitious music pupil need lack for stage experience.

COMMUNITY SONG IN NIGHT SCHOOLS.

Community singing, under Alvin C. Breuel, helps to stimulate Americanization work in the night school classes conducted by the city, in which pupils from seventeen to sixty years old are being taught English. A group of singers, directed by Mr. Breuel, and four other volunteer leaders, Lester S. Wood, James O. Carson, Joseph Hafner and Ernest East, has been dubbed "The Flying Squadron,"

because of its efficiency in covering ten night schools in various parts of the city, within the two hours devoted to these evening classes on Tuesdays. The Board of Education and Fire Department co-operate in this work, Chief Johnson's big Packard car guaranteeing speedy transit from school to school.

RECREATION BOARD PROVIDES PROGRAMS.

The Board of Recreation and Community Service Commission are combining to provide evenings of entertainment in the various recreation centers of the city. A recent occasion was an evening of music in the Barnum School Center, in charge of Stella Worth Jones, of the Community Service Commission. The Barnum School Orchestra assisted, with Margaret Swales and Peter Burns as vocal soloists, Viola Goulding, piano, and Irene Comer, reader.

CLUB PRESENTS ROBERTS AND BRESKIN.

Emma Roberts and Elias Breeskin proved a fortunate choice of artists for the fifth concert in the season's series of the Wednesday Afternoon Musical Club. Both the eminent contralto and the very gifted young Russian violinist were heard here for the first time by the club and met with instantaneous appreciation on the part of the large audience, which filled the ballroom of the Stratfield Hotel on the afternoon of January 14.

Miss Roberts' voluminous, warm, perfectly schooled voice, so happily united with the highest artistic ideals and rare dramatic ability, was given full scope by her varied program. It called for almost every phase of emotion, from the amusing "Buckwheat Cakes," a Russian folk song that pictures the predicament of a peasant substituting as cook in his wife's illness, to the bitter passion of McFadyen's intensely dramatic "Inter Nos" or the amatory abandon of the aria, "My Heart at Thy Sweet Voice," from "Samson and Delilah." In negro spirituals, Miss Roberts was equally convincing, the quality of her voice faithfully adapting itself to the nasal resonance peculiar to negro voices. Perfect diction and linguistic facility were details of the many sided development that makes the well rounded whole of Miss Roberts' art.

Mr. Breeskin's obligato to Miss Roberts' exquisite rendering of her first encore, Bohm's "Still as the Night," introduced him to the audience, a beautiful reading of the Mendelssohn concerto following. His warm, vibrant, appealing tone, facile but unostentatious technic and satisfying interpretation proved his right to be ranked among the great talents of the younger generation of violinists. In Wilhelmj's arrangement of the Chopin D flat major nocturne, the young Russian displayed subtle poetic insight and in Wieniawski's "Souvenir de Moscow" his mastery both of repose and of pyrotechnics was apparent.

Mr. Breeskin had the delightfully artistic support of Rudolph Gruen, whose accompaniments for a Wednesday Afternoon Musical Club program of a month previous assured him of a warm welcome on this occasion. Miss Roberts was equally fortunate in the backgrounds provided by Florence Harvey, who accompanied without notes, her eyes always on the face of the singer to make

(Continued on page 58.)

FIRST ALL-AMERICAN CONCERT

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February 17th, 1920



Carolyn Wells Bassett



C. Whitney Coombs



Fay Foster



Leslie Loth



Deems Taylor



Harriet Ware



Mana-Zucca

These noted composers will accompany Miss Lee in the presentation of their individual group of songs

KATHRYN
LEE

Soprano



Stieff
Piano



ELKADY
TRIO

Instrumental Works

Concert Direction: **RAOUL BIAIS,** 220 W. 42nd St., New York.

THE REHEARSAL SCHEME IN OPERATION

By CESAR SAERCHINGER

Latest Application of the Patrons' Fund for the Royal College of Music Coincides with Musical Courier's Recommendations for the Juilliard Bequest

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Inventions are rarely to be credited to the mind of one man. Useful suggestions are frequently made by different people almost simultaneously and independently. In every period of history great ideas are, so to speak, "in the air," and history has great difficulty correctly assigning the credit for them to any one person. The essential thing is, however, not who originated the idea, but whether there is merit in the idea itself.

The first time that I read of a scheme for providing orchestral rehearsals for the trying out of new works by native composers was in an article by Prof. Cornelius Rybner, of Columbia University, in the New York Times, some years ago. Similar things had suggested themselves to my mind in the course of conversations with American composers, for it has been my lot to hear the complaints of this struggling tribe and to feel the difficulties of some of its individual members as though it were a personal experience. But I did not know whether such a thing were at all feasible, whether conductors would entertain such interferences with their routine, and whether the musicians' union could ever be brought to sanction such exploiting of its members' time. I wrote to Professor Rybner at the time, to show my appreciation of his efforts in this direction. The authorities of Columbia, it seems, could not be brought to see the value of the idea, and the lack of sympathy on the part of public spirited citizens who could have supplied the necessary funds appeared as the chief obstacle.

When the Juilliard bequest became known, numerous suggestions for applying its benefits were made, and the MUSICAL COURIER, I was glad to see, advocated the "rehearsal scheme" as one of them. I do not know what decision has been reached by the administrators of this great fund, but if the example of a successful experiment is needed, I hope that the following brief account of what is being done in England may help them. For, like the aforementioned great ideas, this one, too, seems to have been up in the air, and has just been realized by our British colleagues. Its sponsor on this side of the Atlantic is Dr. Hugh P. Allen, successor of Sir C. Hubert H. Parry as director of the Royal College of Music. The donor whose generosity has made it possible of execution is Sir S. Ernest Palmer, founder of the Patrons' Fund of the Royal College of Music.

ALL BRITISH MUSICIANS ELIGIBLE.

The history of this fund is of especial interest, since it reveals the fact that only after five years of the function-

ing of the foundation and the trial of various ways of promoting British music, did the committee (which includes the founder, Sir Alexander Mackenzie, Landon Ronald, Dr. Allen, and ten other distinguished men) hit upon this as the best method of accomplishing their object. The fund was established in 1903, when the founder handed to the council of the Royal College of Music the sum of 20,000 pounds sterling, which was supplemented in 1905 by another 7,000 pounds (making a total of nominally \$135,000). The income of this was to be devoted to the following purposes:

- (1) The selection and performance of works by British composers.
- (2) The assistance of performers, who are British subjects, in procuring a hearing in public.
- (3) The provision of traveling scholarships and special grants to students; also the publication of works.

While the fund was primarily intended to benefit students of the college, a clause was inserted in the deed making all British subjects, whether educated at any of the schools or privately, eligible for assistance. This makes the influence of the fund national.

From the first the fund provided scholarships and made grants to artists to cover costs of their recitals, and undertook the publication of such works as Frank Bridge's string quartet in G minor and Herbert Howell's "Lady Audrey's Suite." During the war it devoted its chief attention to relieving distress among musicians who had suffered professionally through the war. Since the coming of peace its normal activity has been resumed and the rehearsal scheme of Director Allen put in operation. An official circular explains its working as follows:

The scheme provides for a series of orchestral rehearsals, at which works by British composers are performed, thus affording the composers an opportunity to hear their works played by a first rate professional orchestra, and affording to the public, the critics and students of music the opportunity of acquainting themselves at first hand with what is being done in this country in the way of British composition.

It is proposed to hold eight to ten rehearsals in a year, and it is hoped that in this period some forty to fifty works will be rehearsed.

The first year's rehearsals are being held in the concert hall of the Royal College of Music.

SENDING IN WORKS.

With a view to selection for rehearsal, composers are invited to send in their works under the following conditions:

1. Compositions (full scores only) should be addressed to the Registrar, Royal College of Music, Prince Consort Road, South Kensington, S. W. 7. The name and address of

the composer should be written on the score, and a note should be added stating:

- (a) Whether the work has been performed in public.
- (b) Whether parts are already copied.
- (c) The length of time occupied in performance.
2. All British composers are eligible, irrespective of age or sex.
3. For the present not more than one work should be sent in by any composer.
4. Works may be:
 - (a) For full orchestra (incidental or ballet music, etc., is eligible).
 - (b) For small orchestra (incidental or ballet music, etc., is eligible).
 - (c) For solo voice or voices and orchestra.
 - (d) For solo instrument or instruments and orchestra.

SELECTION OF WORKS.

The works submitted will be read by a selection committee. Where thought advisable the composer will be invited to play through his work on the pianoforte to the selection committee.

BAND PARTS.

In cases of selected works where no band parts (orchestral parts) are available, grants will be made toward the cost of copying. The composer must guarantee the correctness of the band parts before the work can be rehearsed.

CONDUCTORS.

The rehearsals will be in charge of a professional conductor, and the composers will be invited to conduct their own works, provided they can show the necessary ability to avoid waste of time and to get the most good out of the opportunities afforded them.

SOME FINE WORKS DISCOVERED.

Three rehearsals have been held with the London Symphony Orchestra under the present schedule, and over a dozen composers have been heard whose names thus far have not appeared on regular symphonic programs. All of them have expressed themselves as highly satisfied with the result, and all of them have been spurred on to greater effort. Most of them, no doubt, have learned how to do some things better, and every one has gained in experience. Several fine works have come to light which will find their way to the public more quickly than they would have otherwise. It is conceivable, of course, that some aspiring composers may thus see the error of their ways and refrain from trying to do something for which they are not fitted. All of which means a saving of effort all around.

The scheme, it will be seen, also gives opportunity for experience in conducting. Some composers are emphatically not conductors, and it appears most of the young ones are diffident about risking a failure. One of them recently, after deciding to do his own conducting, "got the wind up" at the last moment, finding the orchestra (which is magnificent) altogether too good for him. Then again, the original trying over may be done by the composer, while the digging is done in conjunction with the regular conductor, who will conduct the final playing through, while the composer gets his chance to judge effects at a distance. This, according to Adrian Boult, the conductor of this year's series, is the ideal way.

Mr. Boult, on inquiry, expressed himself as most enthusiastic about the result. He looks forward to a development of the scheme. Other orchestras are to be used and other conductors employed. And the conductors themselves expect to become beneficiaries of the scheme

(Continued on page 16.)



Famous Mezzo-Soprano Triumphs with St. Louis Symphony Orchestra

To Mme. Julia Claussen, celebrated mezzo-soprano, came the honor at the ninth Symphony Orchestra concert yesterday afternoon of singing Richard Wagner in English. In her honest endeavor to follow and likewise to anticipate the new course of events in this relation, the singer had partly committed to memory the translated text and only here and there made use of her prompting score. So formidable a program as this week's soloist has not been attempted in St. Louis in years, and it is gratifying to note that an overflowing audience generously appreciated the singer's efforts by tumultuous applause, and properly valued her concessions to the spirit of the day in departing from the traditional requirement by giving the tone-poet's text in our own tongue. Mme. Claussen's excerpts were the "Love Death" from "Tristan and Isolde," and Brynhild's (Bruennhilde) self-immolation from "The Dusk of the Gods," also known as "Twilight of the Gods," and in the original "Die Götterdämmerung." These tremendous arias were sung with pathos and with power, with splendid sustainment of tone, and in that incisive and yet rotund manner as prescribed in the Bayreuth school; added to which we had an or-

chestral accompaniment under Max Zach's unusually dominating direction that made of the afternoon an occasion to be remembered.—*St. Louis Daily Globe-Democrat*, January 24, 1920.

The manner in which Mme. Claussen did the big arias marks her distinctly as a Wagnerian singer. Her rich, mellow voice is peculiarly adapted to the lyric and dramatic requirements of the tone poems, and yesterday this voice was in its very best form. Every nuance of the pathetic plaint of Isolde was forcefully and appealingly brought forth to impress itself upon her hearers. Even more striking was her presentation of the difficult Brunhilde aria. In this the singer matched her voice against a massive accompaniment in the orchestra, and was fully equal to her task. Her sustainment of tone to the final bar was remarkable in its force and clarity.—*St. Louis Post-Dispatch*, January 24, 1920.

Two of the Wagner excerpts enlisted the rich mezzo soprano voice of Mme. Claussen. She sang most impressively, in the grand manner.—*St. Louis Times*, January 24, 1920.

St. Louis Globe-Democrat, January 24, 1920.

Recital in Washington Another Success

Mme. Claussen has a voice of rich mellow quality and wonderful power and range. She is versatile in her art, singing with dramatic fervor, soothing tenderness and artistic finish.—*Washington Post*, Jan. 12, 1920.

Mme. Claussen is a great artist and possesses wonderful richness of voice.—*The Washington Herald*, Jan. 12, 1920.

Mme. Claussen has a massive contralto voice. The great "Sapphic Ode" of Brahms was given with all its nobleness and also with a charming sympathy.—*The Washington Times*, Jan. 12, 1920.

Mme. Claussen displayed a voice of rare quality, exceptionally rich in the lower register, with roundness and ease of tone production throughout an unusual compass.—*The Washington Evening Star*, Jan. 12, 1920.

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GOTHAM GOSSIP

BALDWIN PLAYS WORKS OF FIVE AMERICAN COMPOSERS.

Samuel A. Baldwin has on his programs of recent dates five American composers, represented by prominent compositions. (Felix Borowski was born in England, although Chicago claims him as her own.) They and their compositions were as follows: "Prayer," Felix Borowski, born 1872, in England, prominent Chicago musician; suite "In India," R. S. Stoughton, an organist at Worcester, Mass., very successful in organ pieces employing Oriental idiom and color; "Eurydice," a phantasy, Lucien G. Chaffin, a New York organist, born 1846; "Improvisation," from suite in D, op. 54, Arthur Foote, born at Salem, Mass., in 1853, in the front rank of American composers; "Concert Caprice," George E. Turner, an organist at Alton, Ill.

STATE MUSIC TEACHERS' MONTHLY MEETING.

The New York State Music Teachers' Association met on the evening of January 14 at the International Buyers' Club. The association, cognizant of the fact that the musical education of the youth of our country is largely in the hands of the public school music supervisor, is making a study of the accomplishments of the supervisor and his methods, and striving to bring about a closer relationship between the supervisor and private teacher. Such closer relation is much to be desired, and must result in mutual advantage.

Marcus Louis Mohler, of the educational department of the Columbia Graphophone Company, lectured on "Appreciative Experience as a Background for the Study of Voice and Piano." He knows his subject and talked interestingly. George H. Gartlan, director of music of the New York City public schools, in his lecture on "Musical Appreciation in the Elementary Schools of New York City," discussing the great problem of the musical education of a school population greater in numbers than the combined school population of five of the largest cities outside of New York, gave much interesting data. He is a live wire and had close attention.

WOMEN'S PHILHARMONIC SOCIETY MUSICALS.

The December musicale of the Women's Philharmonic Society, Leila Hearne Cannes, president, held on the 27th (807 Carnegie Hall), was a great success. The two young artists who gave the program, while not unknown to the New York musical public, should, with their remarkable attainments, be heard more frequently in our concert halls. Georgia MacMullen, soprano, sang "In Quelle Trine" and minuet, from "Manon Lescaut," Puccini; "Le Baiser," Goring Thomas; "L'Heure Delicieuse," Staub; "Dans la Forêt" and "Blanche Dourga," from "Lakme," Delibes, followed by a group of American songs including "Spirit Flower," Campbell-Tipton; "Lo, Here the Gentle Lark," Bishop; "Noel," Christmas song, and "Love's in My Heart," Huntington Woodman. Dorsey Whittington, pianist, an artist-pupil of Richard Buhlig, played the andante con variazioni, Haydn; capriccio, Scarlatti; rhapsodie, Brahms; "La Fileuse" Raff (by request); nocturne, op. 9, No. 2, for left hand, Scriabin; "Reflets dans l'Eau," Debussy, and "Shepherds Hey," Grainger. Miss MacMullen was ably accompanied by Gordon Hampson. The large audience showed its appreciation by frequent recalls. Kate J. Roberts arranged the program. Mrs. David Graham was chairman of reception, Ada Heinemann, hostess, and Mrs. David Allen Campbell was guest of honor.

AVERY SONGS GIVEN AT BUCKHOUT STUDIO.

Stanley E. Avery, of Minneapolis, presented six groups of songs of his own composition at Mme. Buckhout's residence studio, January 17. Mme. Buckhout was specially successful with "Then and Now," which is dedicated to her; this is also the case with "Day and Night." Her brilliant voice and expressive singing were also greatly enjoyed in eight other songs, as well as in a duet from Avery's new oratorio, "Raising of Lazarus." Sudwarth Frasier, the tenor, of whom one hears much nowadays, sang two songs and a duet with Mme. Buckhout in a way that won much favor. The oratorio duet was the gem of the program. "Memory's Garden," dedicated to the memory of Hartridge Whipp, is a dramatic number, and was sung by Mme. Buckhout with splendid effect. Percy Richards, bass, sang a group of the Avery songs, learning them on short notice because of Harold Land's illness, his resonant voice and style of singing pleasing everyone.

The composer was at the piano, and the same artists united with him in a similar program at the Wanamaker auditorium, January 21.

FLORENCE FOSTER JENKINS, ACCOMPANIST.

Florence Foster Jenkins was chairman of the day as well as accompanist at the meeting of the New Yorkers, Hotel Astor, January 16. Mrs. O. S. Gabriel is presi-

dent; Mrs. Charles G. Mills, honorary president, and Edyth Totten founder of the organization.

A program of vocal and instrumental music was performed by Martha Dreir, soprano; Alice Pate, contralto; Pasquale Gambardella, tenor; Marvella Armand, cellist, and Albert Bimboni, pianist. Mrs. Jenkins' playing was spoken of on all sides as extremely musical and sympathetic.

At the Writers' Club dinner to John Drinkwater, author of "Abraham Lincoln," at Keen's Forty-fourth street, Mrs. Jenkins was likewise accompanist in a program which followed the dinner. The artists for this program were Suzanne Zimmerman, soprano; Ronald Allen, tenor; Graham McNamee, baritone, and Marvella Armand, cellist. Mrs. Jenkins' special activity is associated with the Verdi Club, of which she is founder and president, but she somehow finds time to play accompaniments for artists.

MARGARET ROMAINE'S SUCCESSES.

Margaret Romaine, the soprano, received splendid notices following her appearances with the Metropolitan Opera Company in Philadelphia recently. She also sang in concert in Ohio, and will soon be heard in a concert in Birmingham, Ala. The Columbia Phonograph Company will issue records of opera and other numbers by Miss Romaine on February 20. This soprano's beautiful voice and handsome personality have been much admired whenever heard in New York.

PAYEZ LECTURE RECITALS.

Eleonore M. Payez gave two lecture-recitals at Hunter College on January 13 and 27. Her programs read: "Sonata 'Pathétique' of Beethoven. Analysis of the sonata as to its form. Themes, sub-themes, episodes, exposition, recapitulation. Illustrated by playing the sonata in its entirety."

"Lecture-recital on Chopin. Sketch of Chopin's life, with reference to his art and bibliography. Illustrated by playing the B flat minor sonata, two preludes, nocturne, impromptu, etc."

MARYON MARTIN IN LYNCHBURG.

Maryon Martin, the contralto and voice specialist, will present three of her advanced students in individual recitals within a few weeks. A general recital with all pupils participating will occur a little later, true to her slogan, "Demonstration is the test of knowledge." Miss Martin's New York reputation is a lasting one and brings her to the forefront in all musical circles. She makes a specialty of correcting defective speech.

PASTORAL OPERA AT FREMONT HIGH SCHOOL.

"Pierette Among the Shepherds," a pastoral opera, with book by H. A. Clark and music by L. W. Curtis, was produced this week by students of Fremont High School. The leading roles were played by Ethel Stone and Omo Gimwood, the dances being originated by Florence Adams and Dorothy Wells. Blossom Tabor and Allan Probst were in charge of the stage and lighting effects. Alice Burnbaugh directed the rehearsals.

MR. AND MRS. ARMFIELD IN UNIQUE SYNTHETIC RECITAL.

"Miriam, Sister of Moses," a Biblical play, by Mr. and Mrs. Maxwell Armfield, was splendidly produced at the Greek Theater, Berkeley, under the auspices of the University of California music and drama committee, August 1 and 2, when Ruth St. Denis and Ted Shawn played the leading roles, supported by a well trained group of actors, choruses, ballets, an orchestra, the ensemble of which was most impressive and artistic.

Mrs. Armfield writes that she and her husband have left Berkeley for a recital tour of the play, which is being symbolically treated. Mrs. Armfield reading behind specially decorated screens before which Mr. Armfield, in different costumes—symbolizing the different acts—gives illustrations including a unified idea of costume, scene, gesture, music, and the speaking voices. Appearances took place at the University of New Mexico, January 7; before the Drama League, Evanston, Ill., January 12, and at the Chicago Art Institute, January 13. The artists will go to New York, Philadelphia, Cleveland and other cities. They will be in the East for three months, after which they will return to their Berkeley home to prepare for a tour of the Pacific Coast, April and May.

The music for the play was written by Prof. E. G. Stricklen, of the University of California music department, most of which will be used, arranged for piano, for the processions, interludes, etc.

DICKINSON'S LECTURE RECITAL ON AMERICAN COMPOSERS.

Organ numbers, songs and cello pieces made up the January 23 program given by Dr. Dickinson at the noon hour at the Brick Church. A good audience listened to this varied program, which began with Horatio Parker's first sonata. Hans Kronold played his pleasing romance with beautiful tone, much of it on the A string. His

rendition of "To a Wild Rose" (MacDowell), and gavotte (Hadley), also found admiration. The swinging rhythm of Hadley's piece made it very enjoyable. James Stanley, bass, has a robust voice, somewhat unsteady on the high notes. He sang De Koven's "Recessional" effectively, and was later heard in a song by Coombs. A number which gave much pleasure was Dickinson's own intermezzo, a quiet piece from his "Storm King" symphony in C major; it has many happy periods. The program closed with works by Seabeck and Webbe.

January 30, "Scandinavian Music" formed the subject of Dr. Dickinson's lecture recital, with Alice Moncrieff, contralto, as soloist.

WILFRIED KLAMROTH'S PUPILS' RECITAL.

A dozen artist pupils, studying with Wilfried Klamroth, united in a studio recital, January 20. The singing was particularly excellent of Mesdames Lind, Parkhurst and Cavan, the last named singing in her native Filipino dialect. All of the songs were sung in the original languages, which included Italian, French, Russian, Hollandish, Polish, Norwegian, Slovakian and English. Karl Struve, an eminent tenor from Copenhagen, sang numbers by Jharen, Grieg and Tosti. Besides those mentioned the following appeared: the Misses Rhinelander, Low, Abbott, Nichols, Rothman, Baker and Boudreau, Mrs. Parker, and Messrs. Golibert, Djurin and Wemple.

'SPENCE ALUMNAE SOCIETY GIVES "COPPELIA."

Delibes' "Coppelia" was given under the auspices of the Spence Alumnae recital, Hotel Plaza, January 27 and 28. This ballet was charmingly interpreted by Dorothy Taylor, Virginia Rice, Mrs. B. Tappen Fairchild, Katherine Hoagland and Margaret Burton, who appeared in the principal parts. They were costumed becomingly, and acted well. Ottokar Bartik staged the performance, which went smoothly, and received tremendous applause from large audiences. Charlotte Demorest was a particularly pretty Scotch doll, and Betsy Flagg and Adelaide Beddall were charming as French dolls; they all danced quite like professionals. There was an excellent orchestra, and the performances must have resulted in a splendid financial success for the Spence Alumnae Society.

PHILIPPI GIVES FAREWELL RECITAL.

At St. Thomas' Church Fifth avenue and Fifty-third street, Daniel R. Philippi gave a farewell recital, previous to his assuming a position in Pittsburgh, assisted by Edwin Grasse, violinist. The occasion was notable because of the performance of a new sonata for organ and violin, op. 37, by Grasse. Mr. Philippi also played a new nocturne by Grasse, and the latter played the violin in his own work. He has recently become an expert organist as well. Very appropriately Mr. Philippi's last number was Bach's choral prelude, "Farewell I Give Thee."

NICHOLS PUPILS ORGANIZE CLUB.

Students of the vocal department of Vassar College, under the direction of John W. Nichols, the New York tenor and vocal coach, have organized a club for the purpose of giving monthly concerts at the college, and also providing an incentive through practical public appearances for speedier artistic development.

The first meeting of the new club was held February 4, when officers were elected and future plans discussed. An operetta with action, costumes and scenery, is one of the possibilities of the near future, and several novelties are under consideration.

MRS. BRUCE S. KEATOR'S PATRIOTIC SERVICE.

Continuing her musical services at St. Andrew's M. E. Church, Mrs. Bruce S. Keator, the organist, on January 25, had the following assistants: Helen Besler, Richard Keys Biggs, McCall Lanham, Herbert Stanley Sammond and Manly P. Boone, all of whom were in the U. S. service. Helen Besler sang a soprano solo, and various appropriate hymns and songs were given.

N. A. O. HEARS SCHLIEDER QUARTET.

February 2, Frederick Schlieder presented his quartet choir in a program of unusual and seldom sung ensemble numbers for quartet, trio and duet. The quartet consists of Mildred Graham Reardon, soprano; Nevada van der Veer Miller, contralto; John Barnes Wells, tenor, and Edmund A. Jahn, bass. The program was given at the Collegiate Church of St. Nicholas, Fifth avenue and Forty-eighth street, and preceding it Mr. Schlieder gave a short talk on "The Quartet Choir and Its Accompaniment."

There will be a recital, given under the auspices of the American Guild of Organists, February 9, at 8:15, at the Church of the Holy Communion, Sixth avenue and Twentieth street, by George A. West, of Philadelphia.

HASTINGS IS A BASS.

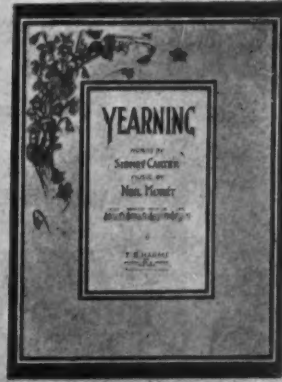
George Hastings, whose tour in Maine was so successful, is to be heard at a concert in Aeolian Hall, March 27. He wishes to be known as a bass.

PERCY HEMUS

IS SINGING AMERICA'S FAVORITE MELODY BALLAD

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Cecil Arden Charms Pittsburghers

On January 16, Cecil Arden, the young contralto of the Metropolitan Opera House, appeared with Salvatore De Stefano in a joint recital in Pittsburgh. Miss Arden sang two groups of songs, the first group comprising "O Mio Fernando," Donizetti; Jomelli's "La Bella Calandrina" and the "Mermaid's Song," Haydn; while the second one comprised "J'ai Pleurai en Reve," Hue; "Psyche," Paladilhe, and Buzzi-Peccia's "Les Beaux Reves." At the end of the concert she appeared in ante-bellum costume and, accompanied by Mr. De Stefano, on the harp, sang several old Southern melodies, which gave the audience exceeding pleasure. This was Miss Arden's first appearance in Pittsburgh, but it is certain, from the cordial reception which she received, that she will be heard again in this city in the near future.

Forty-five Granberry Pupils in Recital

A concert by students of the Granberry Piano School was given in Carnegie Chamber Music Hall, New York, on Saturday afternoon, January 17, before a very large and interested audience. George Folsom Granberry opened the program with a short address, which was

followed by a musical program comprising solo and ensemble numbers. The work of the students, whether first year or advanced, was at all times satisfying, and revealed the serious and painstaking efforts of the teachers in the development of the pupils. Throughout the various selections this was strongly apparent, for the pupils played their respective numbers with exceptional assurance. The work of transposing any work, played in ensemble, into any given key caused much surprise. When one considers that first year students are able to accomplish this extraordinary feat, which was done at this concert, one cannot say too much in praise of Mr. Granberry.

The advanced pupils of Dr. N. J. Elsenheimer made a decidedly favorable impression, playing with marked precision and musicianly intelligence. The total number of pupils who participated in this recital was forty-five.

University of Kansas Series Well Attended

Lawrence, Kans., January 20, 1920.—The first semester of the University year will close the first day of February. This semester has been a notable one for the quality of the concerts given and for the large audiences which have attended. The University supports a concert course of

eight concerts, which this year was opened by Frieda Hempel. Before Miss Hempel appeared on the platform for her first number, sufficient season tickets had been sold to pay the entire expenses of the course and leave a balance of \$700 in the bank. Practically the full seating capacity of Robinson Gymnasium was sold to season ticket holders.

Miss Hempel gave one of the finest recitals ever given in Lawrence. She presented a program of unusual merit and sang with exceptional tone quality, technic and emotional expression. Her voice, artistry and personality make her one of the greatest recital sopranos in the world.

A. L.

Helene Kanders to Tour to Coast

Helene Kanders, whose career on the concert stage has been a continuous series of successes, won new laurels for herself on January 13 when she gave her third New York recital at Carnegie Hall. The enthusiastic reception that she received from a large and appreciative audience was reechoed in the press notices that followed, the musical writers of the leading New York papers being lavish in their praise.

Miss Kanders' program opened with the "Dove Song" from "La Nozze di Figaro." This was followed by a section of Russian and Armenian folksongs and some familiar Scottish and Irish melodies. The audience applauded her singing repeatedly, her reception becoming an ovation.

Miss Kanders, who has a soprano voice of unusual power and range, first achieved fame as a prima donna in leading opera houses abroad, when she filled with brilliant success the leading roles in "La Boheme," "Pagliacci,"

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Saturday Evening, February 14th, 1920

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OF

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MODEST ALTSCHULER, Conductor

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Russian Cathedral Quartet

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HELENE KANDERS.
Soprano.

"Mignon," "La Tosca," and other operas. In addition to her gifts as a singer she has an unusually attractive personality.

A native of California, Miss Kanders had a Russian mother and a Belgian father. She had the advantage of several years' European education and musical training. In addition to speaking faultless English she is thoroughly familiar with several European languages and dialects. She has scored many triumphs in European capitals, notably in Paris. It was on this account that she was selected to sing at one of the important receptions in honor of the Prince of Wales during his visit to New York in December last.

Under the management of Lee Keedick, Miss Kanders is about to begin her 1920 tour, which will open in one of the principal cities of the Middle West, and will probably take her as far as California. That it will be another brilliant success is a foregone conclusion.

Harold Land's Numerous Bookings

On January 6 Harold Land, the well known baritone, sang for the Fortnightly Club of Philadelphia, Harry Gordon Thunder, conductor. The baritone was received with the greatest enthusiasm and this appearance greatly increased his host of admirers. The following evening he appeared at the residence of Dudley Wilson, prominent rubber manufacturer, in Trenton, New Jersey, a joint recital being given by Mr. Land and Albert Stretch, violinist, of Trenton. Mr. Land sang French, Italian, and English songs of the old and modern school, and Mr. Stretch played numbers by Bach, Handel, Tartini, Wieniawski, Kreisler, etc. Other January engagements of Mr. Land are: a concert in Yonkers, with Mme. Hubbard (soprano), Hans Kronold (cellist), and Charles Albert Baker (pianist), January 13; Lotus Club, New York, January 15; Mamaroneck Choral Society, January 16; Roseville, New Jersey, January 18; Stamford, Conn., January 25; Hotel Plaza, New York, January 27.

McCormack Programs "Sweet Peggy O'Neil"

John McCormack is using Uda Waldrop's "Sweet Peggy O'Neil" with exceptional success. The composer is one of the best known accompanists and organists on the Western coast.

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Q The Haywood Institute of Universal Song has proven that class instruction in Voice Culture is not only practical but that it has its special advantages, some in fact that private instruction does not offer.

Q The teaching of Voice Culture in Classes must not be confused with sight singing or ear training. It pertains entirely to education in the fundamentals of tone production, namely: breathing and breath control, articulation, voice control, agility, etc.

Q The responsibility is of a physical nature, and the position of the vocal instructor in the class room is directly analogous to that of the physical director in the gymnasium. Members of the physical culture class enter with their individual weaknesses and peculiarities to receive a routine drill that will strengthen and upbuild their constitutions. This is also the position of the singing student who enters the voice culture class with his individual weaknesses and peculiarities to receive a routine drill that will establish strength and a coordinate control of a healthy, flexible condition of the entire vocal mechanism.

Q The physical director must deal in generalities and fundamentals. So must the vocal instructor. The latter has a wide field for labor, for the generalities of voice culture embrace breath taking, breath control, articulation, the attack and sostenuto. All of these must be established for each student, and they can be established as well in class as in the private lesson.

Q The success of class work depends primarily upon the use of a constructive sequence of vocal exercises. They must be the most natural and rational that can be invented to develop the various parts of the vocal mechanism. Chiefly they must be free from all possibility of straining the small and sensitive muscles of the throat. Their value must be proven by years of practical use. Such a sequence of exercises, which have been used in the development of many great artists, has been formulated by FREDERICK H. HAYWOOD, the prominent New York vocal teacher, and are now presented as a Voice Culture Course for Classes under the title

UNIVERSAL SONG

Q In three volumes, twenty lessons in each, this work contains the exercises and theory side by side on the same page. Each student in the class possesses a copy and acquires an understanding of the subject that will compare favorably with any other subject taught in class. Written examinations occur at every fifth lesson. It is adaptable for use in High Schools, Music Schools, Convents, Singing Societies and Industrial Welfare Centres.

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"Your system is most practical, fundamentally sound, and therefore productive of most happy results. It should prove a boon to Public Schools, Convents, etc., where children are taught singing in classes, and I certainly hope these channels are opened to you. Constructive work with school children over a period of two or three years would mean the saving of months of preliminary work should they desire to continue their vocal studies after leaving school, and it would also give them the necessary knowledge to enable them to select a teacher with some judgment. A vital decision in many cases."

Q Specimen copies will be sent to teachers and music supervisors on approval. Watch the next NEW ERA page for information regarding the NORMAL COURSES to be conducted during the summer of 1920, and read of what has been done in making possible

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RACHMANINOFF SOLOIST WITH MINNEAPOLIS SYMPHONY

Russian Pianist Appears at Orchestra's Home City—
Third University Armory Concert—Orchestra
Leaves for California

Minneapolis, Minn., January 19, 1920.—The third of the series of four concerts given at the University Armory took place January 13, with the Minneapolis Symphony Orchestra as the big drawing card. These concerts are patronized to the limit, and beyond, the capacity of the armory and the enthusiasm is unbounded. The orchestra played the overture to "Leonore," No. 3, op. 72 (Beethoven), the fifth symphony of that same composer, the symphonic poem, "The Sirens," by Gliere, and the prelude to "The Mastersingers." Conductor Oberholfer was at his best, and the numbers were all beautifully played.

George Meader, tenor, sang the aria, "Il mio tesoro intanto," from "Don Giovanni," by Mozart, and displayed a fine voice, which he handled artistically. On his second

appearance he sang a group of songs with the ever efficient Katherine Hoffman at the piano. These numbers were carefully chosen from Schumann, Franz, Wolf and Robert C. Clark. They were all well rendered.

The last symphony concert, given before the orchestra left for its annual midwinter tour (to California) took place at the auditorium on January 16, with Rachmaninoff as soloist. He played his own concerto for piano and orchestra in C minor, No. 2, op. 18, and gave it all the depth and grace that one expects from one of the greatest living pianists. He responded with innumerable encores, including his famous prelude.

The orchestra gave fine readings of the Brahms symphony in C minor, and "Roundelay of Spring," by Debussy, and "Spring" by Bloch. The men then quickly packed and left for Milwaukee, thence south and west. R. A.

Herbert Witherspoon Studio Notes

Following are chronicled the activities of some of the Herbert Witherspoon artists who now are appearing before the public in concert:

Of the five artists engaged for the Schola Cantorum concert in New York on January 21 four of them were from Mr. Witherspoon's studios—Mabel Garrison, Florence Hinkle, Merle Alcock and Lambert Murphy. Miss Hinkle, Ellen Rumsey and Lambert Murphy are scheduled to appear at the Toronto Music Festival on February 23 and 24, while the Herbert Witherspoon artists engaged for the Cincinnati Festival in May include Florence Hinkle, Merle Alcock and Lambert Murphy. Florence Hinkle also has been engaged for six performances as soloist with the Philadelphia Orchestra in Philadelphia, New York, etc., and will sing at ten concerts during the month of February.

Among those of Mr. Witherspoon's artists who have given recitals in the metropolis this season are John Quine, Elizabeth Gutman, Florence Hinkle, Merle Alcock, Lambert Murphy, Ellen Rumsey and Inez Barbour, the last mentioned having attracted especial attention on the part of the critics, who made particular mention of the marked improvement noticeable in her singing. Mabel Garrison has been winning new laurels since the opening of the Metropolitan Opera season and now is the leading coloratura soprano of that company. She will go on a concert tour in February for the remainder of the season, and already practically every available date has been booked. Lambert Murphy goes abroad to give his first recital in London, in May.

THE REHEARSAL SCHEME IN OPERATION

(Continued from page 12.)

in that it will relieve them of the responsibility of judging new works from the cursory reading that is possible to a busy man. Mr. Boulton, for one, will refer each unknown to the Fund for a first hearing.

I asked Mr. Boulton regarding the attitude of the orchestral players and learned that their patriotism and pride in the home product makes them only too willing to work three hours at a stretch at rehearsal rates, without a concert to follow. Some of them, perhaps, are incipient composers themselves. The consent of the Musical Union had, of course, to be secured in advance. There was no difficulty about it, in view of the fact that no entrance fee is charged for the rehearsals. All of this would seem to be good precedent for America.

I have had occasion, elsewhere, to point out the parallel positions of the British and the American composer. Both are struggling for recognition. In both cases government support or propaganda, as it is done in France, is out of the question. The same prejudice exists in the public's mind—to some extent quite justified—against native works placed on concert programs. Entire programs of British or American music are as impossible from a commercial point of view as they are undesirable from a moral one. It is a fact that the public simply will not go, willingly. It even happens, in London, at least, that a portion of the public leaves while pieces by Britishers are being played.

SURE TO BRING RESULTS.

Now all musicians know that both in America and in Great Britain fine orchestral works are being written at the present time. But like all modern works they need repeated hearings to be appreciated. One can not blame conductors if they are reluctant about this pioneer work, especially if the public is none too appreciative, and as no one can tell which works, even after repeated hearings, will really show the essential spark. Subsidizing orchestras to play American music, as French institutions are subsidized to produce French works, may be readily interpreted as chauvinism, and is, moreover, too much like pounding things into the public which it may not want. After all, the public has a right to hear what it wants, so long as it pays. Here, then, is the scheme that provides the hearing, without the obligation to hear. If it does nothing more than divide the wheat from the chaff, every conductor should welcome it. There is no doubt about the composer; he is ready to embrace any opportunity for a hearing, before any kind of an audience, so long as the medium is adequate. And the public? Well, the public will learn. If those who do go and hear these rehearsals have their enthusiasm kindled by a new masterpiece, the good news will surely spread. There are pioneer listeners as well as pioneer composers, and the pioneer is the man whom everybody follows in the end. America is the country of pioneers, and I have no doubt whatever that this scheme, if adopted, will be successful there. We, of course, shall not stop at one fund and one orchestra at a time. Every orchestra in the country should do its share in this work, and as for money—there surely is enough to go around.

[Mr. Saerchinger, in the hurry of his departure for Europe, apparently failed to see the notice that this rehearsal scheme will be put into effect in New York next April by the New Symphony Orchestra, Artur Bodanzky, conductor. The details of these trial rehearsals were published in a recent number of the Musical Courier.—Editor's Note.]

Novaes Recital on February 14

The postponed piano recital of Guiomar Novaes in Aeolian Hall, New York, has been set for Saturday afternoon, February 14, when she will play, among other numbers, the Liszt B minor sonata and three interesting pieces by Albeniz—"Evocation," "Seguedille" and "Triana." In the early part of January Miss Novaes played three recitals in Havana under the auspices of the Pro Arte Society. Connecting dates on her return trip were booked for the pianist in Charleston, Memphis and Birmingham.

John Warren Erb Opens New Studio

John Warren Erb, conductor, song coach and accompanist, has moved from Studio Hall, 220 Madison avenue, New York, to his new quarters at 241 West Seventy-second street, in the house recently vacated by the Countess Festetics. Mr. Erb occupies the two front studios on the main floor, and has sufficient space to accommodate one hundred people for the recitals of his pupils. Studio Hall was sold recently, together with the adjoining house, to Anne Morgan, who will establish there her vocational institution. For years past this building had housed a number of well known musicians.

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Luisa Tetrazzini

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SPOKANE SALT LAKE CITY DENVER

And then, like the great Patti, she proved her ability to charm equally with the simplest of songs.—*Post-Intelligencer*, Jan. 3, 1920.

Tetrazzini sings better today than she did a half dozen years ago. She is the greatest coloratura soprano now actively before the public.—*Portland Journal*, Dec. 30, 1919.

No such enthusiasm was ever exhibited within the historic auditorium before, unless it may have been when Patti sang there.—*Salt Lake Herald*, Jan. 10, 1920.

No other living soprano could match that magic voice possessed by Tetrazzini anywhere on earth.—*Portland Oregonian*, Dec. 30, 1919.

Her artistry stamps her as without a peer among the living vocalists in this type of work.—*Salt Lake Tribune*, Jan. 10, 1920.

She demonstrated her right to a foremost, if not the highest place, in the ranks of living coloratura sopranos.—*Salt Lake Telegram*, Jan. 10, 1920.

There is only one Tetrazzini. Today Portland is worshipping at her shrine, still under the spell of her golden voice.—*Portland Telegram*, Dec. 30, 1919.

The combination of power and brilliancy with which she accomplishes her vocal flights is hers, and hers alone, and it is sensational.—*Seattle Daily Times*, Jan. 3, 1920.

PERSHING AND TETRAZZINI ENACT A TOUCHING DRAMA

General Pays Homage to Boys While Great Diva
Sings to Them

A drama that touched swiftly the keys to many emotions was enacted at the Recuperation Hospital, Aurora, Tuesday afternoon. A great soldier and a great artist threw down the challenge gage to hopelessness and suffering.

General Pershing, the soldier, voiced the promise of the government to the sick and wounded to care for and train them in the vocation best suited to them.

Tetrazzini, world-famous diva, sang with more feeling and power than in the brilliant opera house; her voice, golden liquid, clear as the lark's—exquisite in the fairy tinkle of the chimes of laughter.

They saw General Pershing kiss the hand of the curtsying diva after she, wearing the diamond brooch presented her by the Italian Red Cross and the gold medals from Italy and France for her war work, had sung to the sick.—*Denver Post*, Jan. 14, 1920.

TETRAZZINI WINS GREAT TRIUMPH AS SONG ARTIST

The most skillful of word rhapsodists with the most lavish use of superlatives would find difficulty in describing the tremendous ovation given Luisa Tetrazzini at her premiere concert in Salt Lake Friday night. Her marvelous voice, pure music in its golden stream of song, and her charming personality captivated her audience from the moment she stepped on the platform.

More than 7,000 persons heard the lovely and flexible cadences and winging sweep of the great diva's voice. And whether she was singing with full power or with the merest thread of tone, her voice conquered the vast reaches of the auditorium with magical potency. The merest golden whisper was exquisitely audible in the remotest corner of the building.

Madame Tetrazzini's two greatest numbers were the "Hamlet" selection and variations on the "Carnival of Venice" (Jules Benedict), and it was in these that she demonstrated her right to a foremost if not the highest place in the ranks of living coloratura sopranos. The "Hamlet" mad scene offered her the opportunity of showing her power in all its opulence and brilliancy and demonstrated that she can command a pianissimo of a strange and eerie charm as well as summon a deep and strident emotionalism.

The "Carnival of Venice" variations, a selection of such intricate construction that only a peer of artists can handle it with taste, was rendered with ease, assurance and brilliancy. The high E at the end of the selection was taken unflinchingly and with a volume which filled the auditorium.—*Salt Lake Telegram*, Jan. 10, 1920.

DIVA THRILLS BIG SEATTLE AUDIENCE

Tetrazzini Captivates Hearers with Brilliant and
Powerful Singing

With top notes still as brilliant and sparkling as the tiara that crowned her head, Mme. Luisa Tetrazzini came back to Seattle last night after an absence of several years. An audience that packed the Hippodrome gave her a wonderful welcome and in return was properly thrilled.

Seattle audiences have paid homage to other great coloratura since Tetrazzini's flute-like tones last rang in their ears. The combination of power and brilliancy with which she accomplishes her vocal flights is hers and hers only. And it is sensational. And in the canto di primavera with which she closed her second song group last night, her well known trick of swelling and diminishing a high and long sustained tone moved her audience to wild enthusiasm.

CONQUEST IS COMPLETE

With voice unimpaired, Luisa Tetrazzini has lost none of her effectiveness as a concert artist.—*Seattle Daily Times*.

FEBRUARY—Kansas City, St. Louis, Lincoln, Chicago, Detroit, Cleveland, Erie,
and New England States. APRIL—Virginia, Kentucky, North and South Carolina, etc.

A FEW AVAILABLE DATES AFTER APRIL 11th

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TETRAZZINI APPEARS IN BEAUTIFUL VOICE BEFORE HUGE CROWD

Famous Coloratura Soprano Given Most Enthusiastic Reception at the Auditorium

Tetrazzini sings better today than she did half a dozen years or so ago at her first appearance in Portland, and many of those who heard her Monday night in the Auditorium will hold quite emphatically that she is the greatest coloratura soprano now actively before the public.

Leaving settlement of this question to those in position to furnish convincing arguments, it will be recorded, nevertheless, in the annals of musical Portland, the concert of December 29, 1919, was a most auspicious event, in which the adored nightingale of the South scored a tremendous triumph.—*The Portland Journal*, Dec. 30, 1919.

TETRAZZINI WINS TRIBUTE TO ART

Seattle Audience Gives Ovation to Coloratura
Soprano

CONCERT IS TRIUMPH

Ample proof that four years of concert work abroad, during the war period, only served to mellow the art of Mme. Luisa Tetrazzini was given last night at the Hippodrome when the world-famous coloratura soprano was heard in recital. She was accorded an ovation of the kind which only the greatest art evokes.

For her principal number, Mme. Tetrazzini gave the mad scene from Ambrose Thomas' "Hamlet," a work which lends itself admirably to the revelation of her limpid, flute-like voice in all of its dramatic power.

Jules Benedict's variations on the "Carnival of Venice" concluded the recital. In this air, with its colorful development, Mme. Tetrazzini disclosed a flexibility and command of embellishment which would excite the envy of the most gifted flautist; the rich, round tones rolling out in perfectly intoned scales and bravura passages.

And then, like the great Patti, she proved her ability to charm equally with the simplest of songs, Flotow's "The Last Rose of Summer," which was her final encore.—*Post-Intelligencer*, Seattle.

PORTLAND FOLK DELIGHTED WITH TETRAZZINI CONCERT

Four Thousand People Assemble in Municipal
Auditorium to Hear Numbers by Prima
Donna Soprano

Tetrazzini was the big vocal star in a concert heard last night in the public auditorium. There were 4,000 people present—according to auditorium officials—with hundreds turned away because of inability to buy tickets anywhere in the house.

Applause was tremendous and there were many recalls. Tetrazzini was in as glorious voice as ever—with maybe more effulgent, warm, golden color and volume present. No other living soprano, surely, could match that magic voice possessed by Tetrazzini—anywhere on earth.

The concert was one of the most brilliant, most earnest, given in Portland in recent years before an audience made up of real music lovers. The one great thrill came when she turned that glorious voice of hers on her war number, variations on the "Carnival of Venice" (Benedict), in which she sang with cool, sparkling, lovely ease 'way up to E in alt. That aria made our hearts beat faster.—*The Morning Oregonian*, Dec. 30, 1919.

SOPRANO COMES, SINGS, CONQUERS

Tetrazzini and Accompanying Artists Respond to
Many Encores

Tetrazzini came, was heard, and she conquered—conquered a great army of Salt Lake's music lovers by the glory of her wonderful voice, the witchery of her faultless technique, the strength of her interpretative power and the graciousness of her personality.

The big crowd showed its deep appreciation, not alone of the vocal star, but of the assisting artists, by applause that was general, hearty and prolonged.

Tetrazzini's first number was the mad scene from "Hamlet" (Ambrose Thomas), and Tetrazzini made the most of every opportunity, with an ease, brilliancy and artistry that stamped her as without a peer among living vocalists in this type of work. The climax, which is also the finale, calls for a sustained high C that both thrilled and entrained.—*Salt Lake Tribune*, Jan. 10, 1920.

TETRAZZINI WINS MANY ADMIRERS BY FAMED VOICE

Thousands of Utah Music Lovers Attend Concert
at Tabernacle

That portion of Salt Lake City's population who heard Tetrazzini sing at the Tabernacle last evening went mad. No such enthusiasm was ever exhibited within the historic auditorium before, unless it may have been when Patti sang there, and that was many years ago.

It is needless to attempt to describe her voice, her power, her method, her magnetism. It is superfluous to seek language in which to praise her. Accepted by the world as one of its greatest living sopranos, we can only sit at her feet and congratulate ourselves that we have paid her the homage due from a music-loving people.—H. H., in *The Salt Lake Herald*, Jan. 10, 1920.

MARCH—Pennsylvania, New York

Until 15th May, Festival dates

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VICTOR RECORDS



FLUTE VOICED SINGER THRILLS BIG CROWD

There is only one Tetrazzini. Today Portland is worshipping at her shrine, still under the spell of her golden voice. It is more mellow than when she last sang here in opera almost six years ago, and more brilliant. It is like a pure crystal prism which needs but a glint of sunlight to turn it into flashing reds and yellows, violets and greens. Her rippling roulades and birdlike trills are as clear as ever, and she took high E flat as easily as most people would say "How do you do." Her lower register, too, seems to have gained a richer quality.

The municipal auditorium last night was filled to capacity, with an overflow audience on the stage and rows of extra chairs placed in the balcony passage ways. When she stepped onto the stage the thunder of applause that swept the house rivaled anything that has ever been heard here.—*Portland Telegram*, Dec. 30, 1919.

PERSHING MEETS TETRAZZINI

After a brief talk with the officers of the institution the general and his party were escorted to the Red Cross building, where already the floor space was crowded by recuperating soldiers and nurses. Mme. Tetrazzini, the noted soprano, had sung two songs and was urged by the general to sing another before he spoke.

"Je suis content de vous voir encore!"—"I am glad to see you again," she smiled, bowing before the general.

"Oui, oui," he hopelessly shrugged, turning toward her interpreter with appealing embarrassment.

After his speech to the veterans he again sought out the singer to thank her for her part of the program.

"I don't understand you and you don't understand me," he said, "but here is a language we both understand," and raising her jeweled hand to his lips he gave it a genuine kiss.—*Denver Times*, Jan. 14, 1920.

RUMORED MONTREAL CONCERT HALL MAY BE A REALITY

Mischa Elman Gives Recital Before Huge Audience—
Robert Cousinou Soloist with Grenadier
Guard Band—Notes

Montreal, Canada, January 19, 1920.—Rumors are more than insistent here regarding a mammoth new concert hall for next season. Three well known Canadian capitalists are said to be more than seriously interested in the project. For many years the city has felt the lack of a suitable and adequate place for recitals, visiting and resident artists having to fall back on the various hotel halls and theaters, and for some time there has been much agitation in the direction of an improvement in the conditions. Such movements have been sporadic and resultless, however. Of late, musical audiences here have been increasing to such an unexpected and unparalleled extent that a large hall has become an unavoidable necessity. Decisive action has at last been taken, and all who are concerned with Montreal's musical welfare are looking forward to the actual launching of the scheme. If the hall is ever built (and goodness knows it is needed), it must stand as a memorial of Canadian music and Canadian spirit.

MISCHA ELMAN IN RECITAL.

Mischa Elman gave a recital, January 11, before a huge audience, persons being seated on the stage at the last moment, in the aisles (so far as the fire regulations permitted), and overflowing into the lobby.

THIRD GRENADE GUARDS CONCERT.

The Canadian Grenadier Guards Band gave the third of their six weekly concerts in the Orpheum Theater, January 11, giving an interesting program in a really workmanlike and interesting manner. The ballet music from Borodin's opera, "Prince Igor," was rendered with splendid effect, Conductor Gagnier's use of his major and minor brasses being very fit indeed. Lalo's Norwegian rhapsody was the closing program number, a rendition of skillful modulation and vigorous coloring. Other items were Massenet's "Phédre" overture, Albeniz's serenade and the first movement of Schubert's "Unfinished" symphony, which was delightfully played.

The soloist was Robert Cousinou, Metropolitan Opera Company baritone, and a singer who came here with the approval of Paris, Covent Garden and Monte Carlo. He scored an instantaneous success, receiving many recalls. His program included many folk songs, and he was recalled five times after his "Cherry Time," by Renard. A brilliant sense of tonal economy, together with a marvelous torrent of pure sound, stamped Mr. Cousinou as a clever singer and delightful artist. His diction was flawless. At the end of his part of the program he was compelled to add two encores, finally, upon continued and insistent applause, giving "The Marseillaise." The opening bars had scarcely been played when the entire audience rose to its feet, standing silently until Mr. Cousinou had finished.

Ina Grange accompanied with more than mere adequacy; she was of the picture and in it, and proved herself one of the best accompanists ever heard here.

OTHER RECITALS.

The De Gogorza recital was postponed owing to the baritone's illness. The advance sale here was very heavy. Much interest is evinced in the forthcoming recital of Serge Prokofiev, who plays here this month.

The Russian Symphony Orchestra makes its annual Montreal visit in the near future. Harcourt Farmer gives his annual Shakespearean recital with musical illustrations early in March.

NOTES.

George Brewer's series of historical and analytical lecture-recitals is meeting with keen approval. He is embracing the history of music from the times of the ancient scales, and the polyphony of the fourteenth and fifteenth centuries, down to the present day. Mr. Brewer is competent to tackle so staggering an undertaking; and the most charming feature of his Wednesday evenings is his playing of a number of works, which he previously explains and discusses with his audiences. This artist is doing decisive and formative work here.

Vincent Taranto, at one time one of the best known musicians in Montreal, died at his home, December 30. He was seventy years old. His son, who survives him, is Emile Taranto, the violinist. The funeral was widely attended by musical people.

The Dubois String Quartet begins its tenth consecutive season in February.

Florence Ferrell has recently returned from a most successful tour through the Central and Eastern States, appearing at seventy-five concerts. She has booked return engagements in practically each city visited. The soprano is very popular in this city, and it will be much regretted

if she leaves early in February for Lynn, Mass., to make her home there in the future.

Under the direction of Ernest Kerr, a large volunteer choir is making a feature of the Emmanuel Church song services. On the 18th an orchestra, with Leon Kofman, one of our best violinists and leader of His Majesty's Theater Orchestra, added greatly to the musical emphasis of the evening.

J. H. Shearer and T. P. Bissett announce a joint recital of songs and piano music at the Ritz-Carlton, February 5. The program to be given will include selections from Cyril Scott, Arensky, Bach and Scarlatti, and some operatic numbers.

Lillian Snasdel, the Montreal soprano, whose work is extremely well liked here, gave a recital recently at St. Catharines, Ont., where she met with marked success in the skillful rendition of a program which contained groups of modern Russian, American and English songs and French and Italian repertory.

G. Carlyle Duncan, organist, has been transferred from Taylor Presbyterian Church to St. Giles East End Choral Society, where, it is expected, his influence and talents will prove effective in his new sphere.

Florence Chadwick was the soloist at the annual musicale of the Frances Willard W. C. T. U., singing Cad-

MISCHA ELMAN APPEARS WITH SYMPHONY IN MINNEAPOLIS

May Mukle Also Delights as Orchestral Soloist—
Thursday Musical Gives Fine Program

Minneapolis, Minn., January 11, 1920.—The Minneapolis Symphony Orchestra opened the year 1920 with a magnificent program at the Auditorium on January 2, in which Mischa Elman was soloist. Mr. Elman needs no eulogy from this correspondent of the MUSICAL COURIER—suffice it to say that he was in his best form and played the Goldmark concerto in A minor, op. 28, with a poetry and beauty that entranced his audience and gave him many recalls.

The orchestra played with the usual skill, the overture to "A Midsummer Night's Dream," by Mendelssohn, and the Rachmaninoff symphony, No. 2, in E minor, op. 27. Emil Oberhoffer reached all the depths of inspiration that the composers express in these two works, and after the symphony the audience gave him the ovation of the evening. It must be gratifying to have one's home town so thoroughly appreciate the wonderful work that one does—and such is Mr. Oberhoffer's case.

MAY MUKLE DELIGHTS AS SYMPHONY SOLOIST.

The Sunday "Pop" concert held a rare treat in the first appearance of May Mukle, cellist of international fame. She played the A minor concerto of Saint-Saëns with ease and grace, and due regard for all the nuances that are found in French music. She has poise, tone, musicianship—in fact, she is a great artist.

The orchestra played works by Wagner, d'Albert, Tchaikowsky, Borodin, Saar, Scriabin, and Chabrier.

OTHER ORCHESTRA CONCERTS.

Alfen's symphony, No. 3, in E major, was the piece de resistance on the program of January 9, when the Minneapolis Symphony appeared at the Auditorium in the evening. This wonderful work was played with great care and splendid effect—Mr. Oberhoffer having attained a high ideal in the interpretation, which the players readily followed to a well high perfect performance. Tchaikowsky's theme and variations from suite No. 3 in G major, op. 55, was another gorgeous work wonderfully played. Borowski's "Three Paintings"—"Portrait of a Young Girl," "The Garden of Night" and "The Festival"—offered many colors and sundry nuances that pleased and inspired.

Tilly Koenen, contralto, sang "Judith's Song of Victory," op. 20, of Van Eyken and Debussy's recitative and aria from "L'Enfant Prodigue." Her interpretations were excellent and her rich voice was heard to fine effect.

No member of the Minneapolis Symphony Orchestra has received a more hearty welcome by the public than the oboe soloist, Bruno Labate. His appearance, January 11, at the Auditorium, evoked a veritable ovation, when he played the concertino for oboe and orchestra, by Gilhaud, and later the "Priere," by Boisdere, and "Villanelle" of his own composition. He responded to four encores. Mr. Labate's tone is of beautiful quality and that with his artistic interpretations place him in the front rank of living oboists.

The orchestra was heard in the overture to "Rosemunde," by Schubert; Dvorak's largo from the "New World" symphony, a characteristic suite for strings by Schoenfeld, and the "1812" overture by Tchaikowsky.

THURSDAY MUSICAL GIVES FINE PROGRAM.

A very fine program was given by the Thursday Musicales, January 8, at the First Baptist Church, when Donald Ferguson, pianist, played Beethoven's sonata in A flat, Annette Yde Lake sang a group of Norwegian songs and a number by Handel, and Ebba Sundstrom, violinist, played a group of Kreisler, Wieniawski and Handel numbers. No better program has been given this season.

R. A.

Brooklyn Church Engages Hastings as Soloist

George Hastings has been engaged to succeed Henri Scott as the bass soloist at the Church of the Pilgrims (Congregational), Brooklyn. On February 18 Mr. Hastings will give a program of Gilbert composited, with the composer at the piano, at the DeWitt Clinton High School, New York, and on March 27 he sings at a concert in Aeolian Hall.

Alys Michot Gives Delightful Musicales

On Thursday evening, January 22, Alys Michot, that charming French artist, gave a delightful musicale at her New York studios on East Sixtieth street. Robert Cousinou and Mlle Michot were enthusiastically applauded for the selections which they rendered. M. L. d'Halewyn, the French Consul, and his wife were among those present.



SOPRANO

Photo by Leo L. Hill

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man's "I Hear a Thrush at Eve," and "I Love the Moon," by Rubens. Marjorie Ramsay was heard in violin solos, Mrs. William Ewing sang Cyril Scott's "Lullaby" and several other songs, and Hildreth McLaughlin played Kreisler's "Caprice Viennois," arranged for the piano.

Dr. Boris Dunev, who has been seriously ill, undergoing five operations, has recovered and has resumed his teaching.

The Laberge Musical Bureau announces a recital in February at Windsor Hall by Paul Dufault.

Ben Schezer, a talented young Montreal violinist, gives a recital in the same hall February 26. Immediately after this concert Mr. Schezer leaves for England, where he is booked to play an extended tour.

At the last Red Triangle Hut sacred concert Mrs. James Laing, accompanied by Miss Ramsay, sang several numbers. Miss Johnston also sang, and the entire audience joined in popular hymns.

The McGill Conservatorium announces a forthcoming students' recital.

H. F.

Martucci Gives Reception for Tirindelli

A reception in honor of P. A. Tirindelli was given by Paolo Martucci at his New York studios on January 10, at which there were present about one hundred guests. An interesting feature of the evening was the singing of several of Mr. Tirindelli's songs by Charlotte Lund and also the playing by Mr. Martucci of some of the same composer's piano compositions.

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SALT LAKE ORATORIO SOCIETY GIVES SEVENTH ANNUAL "MESSIAH"

Prominent Citizens on Newly Elected Board of Directors

Salt Lake City, Utah, January 20, 1920.—On New Year's morning at 11 o'clock, the seventh annual performance of "The Messiah" was given in the Tabernacle at Salt Lake City, by the Salt Lake Oratorio Society. Of the soloists, two, Evelyn Buehler, contralto, and Dr. W. R. Worley, tenor, were of local prominence. Marie Partridge Price, soprano, is well known in musical circles of San Francisco, while Albert Borrof has demonstrated his ability in Chicago and the cities of the Middle West.

An orchestra of thirty-five pieces accompanied admirably, with Arthur Freber, concertmaster; J. J. McClellan, organist, and John Vissen, trumpeter. The chorus of 250 voices was well balanced, with the tenor and bass sections notably brilliant in technic and tone quality. In addition to accuracy and more than ordinary excellence of phrasing, the work was given with a spiritual intensity, which had a marked effect upon the thousands of listeners in the vast auditorium.

Squire Coop, the founder of the society, conducted with the sureness and ease of the thorough musician. For many years it has been Mr. Coop's ambition to unite the varied and often jarring elements of community life through the medium of music. It seemed evident that this was realized in part, for the performance was more than a mere concert; it was an expression of religious enthusiasm voiced by those of widely varying religious beliefs.

Salt Lake is justly proud of this organization, which numbers among its members those of every faith and of none, impelled by a common motive, the love of the beautiful and the desire to present a spiritual message in the language of art.

The newly elected board of directors includes C. Clarence Neslen, city commissioner; George D. Pyper, manager of Salt Lake Theater; Mrs. C. H. McMahon, one of the city's most ardent workers in clubs and charitable organizations; Henry M. Adkinson, prominent in mining circles, with others well known in various forms of civic activity. E. S. C.

Pietro A. Yon in Grand Rapids

The music loving public of Grand Rapids enjoyed an unusual treat recently at St. Andrew's Cathedral, when the eminent organist, Pietro A. Yon, of New York and Italy, gave a dedicatory recital on the new Pilcher four-manual organ. Mr. Yon's program embraced the most stupendous possibilities of organ music. One could sense the suppressed feelings of the audience at the end of each number, and only the fact of being in the sacred edifice prevented outbursts of applause.

The Pagella number which was first on the program brought out the splendid tones of the instrument, and Mr. Yon's registration was perfect. Each number was played at a tempo never before undertaken by any organist in that city, according to the reports, the manipulation being as clear as human fingers and pedaling could possibly attain. Mr. Yon expressed himself regarding the perfect response of the action of the organ. A noteworthy feature of this number was the use of the foundation stops without reeds, the beauty and dignity of these being most apparent. The Angellelli Tema e Variazioni was a revelation, the ten variations bringing out the capabilities of both player and instrument. The artist's own interpretation of the primitive organ was indeed a treat, being humorous and clever to a degree. The closing number was certainly fine in the pedaling; which brought to a close an unusually beautiful program.

The local press was unanimous in its praise of the liturgical instrument, and also expressed the desire to have Mr. Yon again favor Grand Rapids with more recitals.

A most impressive sight was when the entire congregation arose in deference to Bishop Kelly and Rev. Father Malone, who escorted Mr. Yon from the sanctuary to the organ.

Dr. Wolle a Busy Organist

J. Fred Wolle, conductor of the Bach Choir of Bethlehem, Pa., varied his organ recital engagements recently by giving a talk on Bach's Mass in B minor before the Women's Club of Bethlehem. Dr. Wolle, in addition to his work in directing the Bach Choir and serving as organist of the Trinity Episcopal Church, Bethlehem, has had a busy recital season. Among the places at which he has given organ recitals are the following: Princeton University, Princeton, N. J.; Baptist Church, under the auspices of Bucknell University, Lewisburg, Pa.; Packer Memorial Church, Lehigh University, Bethlehem; Wilson College, Chambersburg, Pa.; Ward Street Presbyterian Church, Paterson, N. J.; Memorial Presbyterian Church, Wilkes-Barre, Pa.; Zion's English Lutheran Church, Tamaqua, Pa.; Zion's Reformed Church, Allentown, Pa., and St. Luke's Episcopal Church, Lebanon, Pa.

Zerffi Pupil Heard in Recital

On Sunday evening, February 1, Emilie Spalding, a pupil of William Zerffi, was heard in an informal song recital at Mr. Zerffi's studios. Miss Spalding has been studying only a little over a year, and it is amazing how well she controls her voice and is able to emit a free and flowing tone of rich quality. She possesses a contralto of wide range and takes her upper tones with no visible effort. In the two operatic arias she rendered, one from "La Gioconda" and the other from "Il Trovatore," she displayed fine feeling and style. Two groups of lighter songs served to show her interpretative versatility. Mr. Zerffi, at the piano, furnished sympathetic accompaniments.

Tarasova in Russian-Siberian Songs

Nina Tarasova will give a request program of Russian folk songs and ballads at Carnegie Hall Saturday evening, February 14. She will feature a group of Siberian prison songs, and will be assisted by Mildred Dilling, harpist.

"The Fall of the Romanoffs" and "The Perils of Pauline" combined would hardly equal in thrills the adventures of Nina Tarasova, the Russian folk song singer, now in this

country, during her last recital tour of her native land. The vivid little Russian recently told an interviewer from the New York Evening Post that it seemed a part of everyday life to her to ride in cattle cars for days, or to board a train through the windows, always traveling with the chance of death not far away. In a certain town in Siberia, where the trouble between the Czechoslovaks and the Bolsheviks commenced, the train on which Miss Tarasova was proceeding to her next concert stopped at a station in the wilderness, where only one or two railroad employees lived, and remained there three weeks. Another time it was necessary to give the engineer vodka to induce him to go on; he took the train at terrific speed down grade and around sharp curves, but finally arrived in Vladivostok without serious mishap.

Elsa Fischer String Quartet Admired

An event of much importance in metropolitan musical circles was the recital given by Dr. and Mrs. Herbert S. Carter at 170 West Fifty-ninth street, New York, on the afternoon of Friday, January 16. The Elsa Fischer Quartet played with its accustomed finish Schubert's quartet in E flat major, op. 125, No. 1; quartet in G major, No. 1 (Ernest Carter); adagio (Becker), gavotte (Gebhard), and as a closing number gave Schumann's piano quintet, in which Mrs. Carter assisted at the piano. The success achieved by the quartet was unprecedented. The young ladies were sincerely applauded and complimented by the large and representative audience.

Galli-Curci Presented with Flag

Fort Worth, Tex., January 14, 1920.—When Galli-Curci gave a concert here last evening, under the auspices of the Harmony Club, 4,000 people heard her and hundreds were unable to gain admission. At the close of the concert, the Rev. J. Frank Norris, pastor of the church, presented Galli-Curci with a large American flag, which had decorated the back of the platform, in recognition of her having taken out her first American papers. It was the "war flag" of the church, and both the church and the club felt that they wanted to pay her this compliment. It is needless to say that the singer was much touched by the incident.

H. P.

St. Cecilia Club Gives People's Concert

On January 24, the St. Cecilia Club (Victor Harris, conductor, and Alfred Boyce, accompanist) presented a varied and interesting program at the Washington Irving High School in New York, this being the third Saturday evening concert in the People's Symphony Series. Composers represented on the program were Victor Harris, Harriet Ware, G. H. Clutsum, William Arms Fisher, H. T. Burleigh, Gustave Ferrari, Renato Brogi, Cecil Forsyth, Rimsky-Korsakoff, Edgar Stillman-Kelley, Colin Taylor, Felix Fourdrain and Charles Gilbert Spross. Several violin selections were well played by Helen Helems.

Caselotti Pupils in Prominent Churches

Two advanced pupils of Guido H. Caselotti have recently been engaged to fill positions as soloists in prominent churches. They are Anthony Augenti, tenor soloist at St. Stephen's Roman Catholic Church, New York, and Winifred Vogelins, contralto at St. Luke's Episcopal Church, Montclair, N. J.

Arthur Middleton Called "Ace of Baritones"

"Popular" is a much abused word, but it can truly be applied in its best sense to Arthur Middleton. He is popular with his audiences, which speaks for his art; popular with local managers all over the country, which speaks for his drawing power, and popular with his fellow artists, which speaks for his character. He is devoting his entire time to concerts and has what is practically an all-the-year-

round season. A Chicago newspaper referred to Mr. Middleton as "the ace of baritones."

Namara Sings at Two Concerts in One Day

Few in the audience who heard Marguerite Namara's brilliant singing of the "Waltz Song" from "Romeo and Juliette" with the Eastern Division of Army Bands on a recent Sunday evening in New York City were aware of the fact that the young prima donna had her first rehearsal with this organization only a half hour before the concert, and that it was the very first time in her life that she had ever sung with a band. To make the feat still more remarkable, the favorite singer had already sung one concert that afternoon with the Orchestral Society of New York at the Century Theater, when she gave a beautiful interpretation of the difficult Debussy aria from "L'Enfant Prodigue," and also the gavotte from "Manon." Her success with the audiences on both occasions was tremendous, and she could have doubled the number of encores that she gave, according to the amount of applause received.

New Whithorne Orchestral Work

A new orchestral work, "Adventures of a Samurai," by Emerson Whithorne, will have its first performance under the direction of Max Zach, with the St. Louis Symphony Orchestra, March 12. The score is in the form of a suite in four movements, the titles being as follows: "In the Temple," "Consecration of the Bells," "Serenade" and "Busmido."

All the motives and themes employed are of Japanese origin, although Mr. Whithorne has allowed himself considerable freedom in their development. A great deal of the material was collected by a friend of the composer during a long residence in the land of cherry blossoms; certain other themes were found in manuscripts in the British Museum.

Schumann-Heink Resumes Tour

Official word has just been received that Mme. Schumann-Heink has recovered from her recent illness and will resume her Western concert tour on February 14.

Alexander Sklarevski's Recital Date Changed

Alexander Sklarevski has changed the date of his Aeolian Hall recital from Monday, March 15, to Thursday, March 18.

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|------|--|-----|--|
| I. | Sonata, A major.....G. F. Haendel
(1685-1759) | II. | Concerto B minor, No. 3.....C. Saint-Saëns |
| | Andante | | Allegro non troppo |
| | Allegro | | Andantino quasi allegretto |
| | Adagio | | Molto moderato e Maestoso |
| | Allegretto Moderato | | Allegro non troppo |
| III. | a. CanzonettaP. Tchaikowsky | | |
| | b. HabaneraP. de Sarasate | | |
| | c. LarghettoHaendel-Hubay | | |
| | d. Caprice No. 24.....Paganini-Auer | | |

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MUSICAL COURIER

Weekly Review of the World's Music

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THE MUSICAL COURIER EXTRA

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NEW YORK THURSDAY, FEBRUARY 5, 1920 No. 2078

Maybe the Ouija board can explain also why the entra'ctes at the opera are so long.

American composers find the road to fame covered with the stones cast at them by the critics.

What matters it whether or not Mars is trying to talk to us, when New York has such rare stars as Mary Garden, Galli-Curci, and Rosa Raisa to sing to us?

It may have been noticed how strongly the course of music and musicians is taking itself westward since the war. Paris is hearing just now the Bohemian Quartet and also the violinist Hubermann, who have not visited the French capital since before the war.

A Smith College professor (Northampton, Mass.) says that Boston women have the most beautiful speaking voices. This is certain to arouse protest elsewhere but not in New York, whose women admit that they have the most beautiful voices. If the Smith College professor is right, what then has become of the once so justly celebrated Yankee twang?

Georges Baklanoff, the baritone, may be said to have been the backbone of the first week of the Chicago Opera Association's present New York season. With Galeffi ill, the splendid Russian artist stepped in and sang leading roles in five performances, emerging as fresh, too, at the end of "Butterfly" on Saturday evening as he had been at the beginning of "L'Amore dei Tre Re" on Monday evening. The clou of the week was his splendid representation of the title role of Rip Van Winkle. For a foreign artist to give so vivid a picture of a character so essentially American was remarkable. Incidentally Mr. Baklanoff's English was much clearer than that of any of the native singers in the cast.

Gino Marinuzzi came here from Chicago heralded as a conductor of most unusual attainments, and Sunday evening, at the Hippodrome concert of the Chicago Opera Association, he had a chance to prove his real worth. How many Italian opera conductors would choose the Beethoven fifth symphony to show what they could do? But that is just what Marinuzzi did, conducting it without score and obtaining a truly moving and vital playing of it from his opera orchestra. It was a convincing feat of musicianship and the audience was not slow to appreciate what he had done. There was a long continued storm of applause such as is usually reserved for famous prima donnas. And that is what Marinuzzi is—a true prima donna of

the baton, but, thank Heaven, without any of those affectations and displays of fractious temperament which are only too commonly the accompaniment of prima-donnaism.

Better late than never appears to be the motto of the student council at Yale, which has just gotten around to banishing the favorite Yale song, "Bright College Years," because the tune to which it goes is "Die Wacht am Rhein." Has it become "Die Wacht am Rhein" all of a sudden?

Four operas in one day was the unique record of Marie Tiffany, the Metropolitan soprano, on Saturday last. In the afternoon she took part in the première of the new Hadley work, "Cleopatra's Night," and in the evening had a role in each of the three operas of the Puccini triptych.

Our correspondent in Oakland, Cal., informs us that a six hundred pound bronze bell, dated 1698, for which the government of Peru has been searching for five years, was acquired in 1915 by William Rosenthal, junkman, and secretly brought to Oakland from an ancient churchyard in Peru. The bell is about three feet in height and is cast from the top, a bell-making feat beyond the understanding of modern brass founders. Its present possessor is F. H. MacQuarrie, who intends that the bell shall remain in California and in the light of day. In addition to a number of crosses, the inscription runs: "Ora Pro Nobis, San Augustin," and "Andres Melendez Mefecit, A. D. 1698."

Said Pierre de Lapommeraye in *Le Menestrel*, apropos of a new suite, "Impressions antiques," by Davico, conducted recently by M. Chevallard at the Concerts Lamoureux: "The third number, 'Death of a Shepherd,' consists of some chords in the nature of a funeral march, followed by four frightfully acute discords, without doubt intended to wake the dead." Without pausing more than one second for recollection, we can recall quite a lot of music that should be listed in the "wake the dead" class and we are grateful to our French colleague for suggesting its use; heretofore we have regarded all such music as absolutely without a mission, either in this world or the hereafter.

In Mr. Renard's letter from Sweden, published in a recent issue of the MUSICAL COURIER, his mention of the fine symphony orchestra at Gothenburg recalls an interesting state of affairs which prevailed in 1912, when another European correspondent of the MUSICAL COURIER called there. At that time the late very active conductor-composer, Tor Aulin, was co-operating with the present active composer-conductor, William Stenhammar. By continually alternating their duties as conductors, the two men found it possible to give in the one relatively small city about fifty orchestral concerts each year. These concerts were graded in various series to suit varied stages of taste and to present educational appropriateness for the respective audiences they sought to reach. The correspondent at that time visited both conductors, only a few weeks before Aulin's death. Aulin had previously suffered a paralytic stroke, but was at his desk again, only to fall victim to his affliction a while later. It is doubtful whether any city in the world ever experienced so intensive an orchestral campaign in proportion to its relative total population. The concerts all enjoyed a subsidy from the city of Gothenburg.

Instances of genuine good feeling between operatic artists and a sense of esprit du corps are not so frequent that they do not deserve mention when one is observed. The audience at the special matinee of "Le Coq d'Or," at the Metropolitan last week, was a bit puzzled to discover Mabel Garrison and Evelyn Scotney sitting side by side among the soloists. Miss Garrison was programmed to sing, but when it came time for the Princess to begin, it was Miss Scotney who sang. It seems that Miss Garrison had a cold which prevented her from singing, but as Miss Scotney was obliged to take her place at very short notice and without sufficient time for preparation, Miss Garrison, who had sung the role many times, willingly consented to come to the theater and sit beside her so as to take up the burden if Miss Scotney's memory should fail her. It was a very nice thing for Miss Garrison to do, and shows that she is working for the interests of the Metropolitan and not for her own selfish ends; and a tribute is also due to the splendid art of Miss Scotney, who, notwithstanding her limited time for preparation, did not falter once, singing through the entire role—a very difficult one—with out slip or hesitation.

It seems, according to the Morning Oregonian, of Portland, Ore., that prohibition agents are not the only variety that are prowling about nowadays. Here is a paragraph from its issue of January 20:

Hotel men understand that a couple of agents are in Portland checking up on hotel orchestras, dance-hall orchestras and movie houses to discover whether music is being played on which no royalty has been paid. An association of composers in the east want a royalty when their selections are played. The hotelmen are awaiting developments, which are expected in the form of legal proceedings.

If the inspired interpretation of mood and text of song by means of a freely produced voice makes one a singer; if by the word "friend" is meant one who was ever ready by word, deed or influence to aid some one younger or less fortunate; if living a sane, normal life, shedding kindness and good nature among his fellows, makes one a man, the late Carl Dufft, oratorio singer, and teacher, was all of these and more. It was for these characteristics that everyone loved him, and in his passing all shall miss a great singer, a firm friend, and a thoroughly worth while man.

The New York Herald died with last Saturday's issue and on Friday evening the Herald's home was crowded with every writer who had ever been on the paper and could get back for the final obsequies, which included the playing of "Taps" promptly at midnight, while the entire assemblage stood bareheaded at attention. Everybody who had ever written for the Herald tried to "make" the final edition, if only with a three line squib. Paul Morris, the Herald's regular music critic for the last two years, was deprived by illness of the honor of writing the final opera notice, which was done by Robert Welsh, who has been doing nothing but music, books and drama for the Evening Telegram. Morris is now going on the Telegram as music writer, while Welsh will remain for drama, movies and books. (Congratulations both!) Among the interested spectators of the funeral was Giulio Gatti-Casazza, general manager of the Metropolitan, who came down under the chaperonage of William Guard, the opera house press representative, who—the dreadful secret is out at last—himself used to do music criticism for the Herald, many, many years ago.

How many pianists know that Claude Debussy wrote a fantasy for piano and orchestra? It dates from 1889, being one of the works sent back to Paris by the youth, when he was a Prix de Rome man, and, for one reason or another, never got any nearer a public performance than having its first movement played through at a rehearsal of the Societe Nationale until it was given at the December 7 concert of the Lamoureux Orchestra, Camille Chevallard conducting and Marguerite Long, an artist much admired by Debussy, playing the solo piano. The work is said to be delightful and one may well believe it, for it belongs to a period when the composer was young and fresh, long before he became the slave of his own formulas and entered on the long decline which began just after "L'Après-midi." At the time the fantasy was written he was producing some of the best work of his career—charming songs and really idiomatic piano pieces, original but frank, and free from the stylistic mannerisms which detracted from his later work. The fantasy is in three movements and the andante and finale were especially praised. Who will be the first to play it here?

Those who are sorry that so good a conductor as Giorgio Polacco was lost to America will be pleased to know of the success, which has been his in Paris where he was principal conductor at the ill-fated Theatre-Lyrique, which closed its doors a short time ago, owing to lack of public support. He had the honor of being the first foreign conductor invited to conduct a French work in the French capital. The invitation came from Mme. Claude Debussy who after witnessing his fine work as a leader of Italian opera, invited him to direct the production of her late husband's "Blessed Damosel" on its first production in France in operatic form. He also conducted the new French opera, "Tarass Boulba," by Rousseau, one of the novelties presented at the Theatre-Lyrique. His success in this work resulted further in an invitation from Alfred Bruneau to conduct a new work of his, and still another from Mme. Xavier Leroux, to lead a posthumous work of her late husband's. Mr. Polacco's engagement at the Theatre-Lyrique called originally for him to conduct only the Italian operas, but after his initial success he was chosen to put on all the French novelties which had been selected for the theater's repertory.

VARIATIONS

By the Editor-in-Chief

The Curse of the Consonant

One of the reasons why singers do not like operas in English is because most of the librettists write passages like Percy Mackaye, who in his "Rip Van Winkle" makes Derrick utter this jaw twister:

Insubordination! Insubordination! This one is guilty of infraction; yea, defection and transgression.—Room! Draw back! Leave her alone, and excommunicated!

At another movement Katrina is given the euphonious lines:

Aye, bah!

Bah! to an old ram, who butts me to mate with that silly bah-sheep there.

In the second act of "Rip Van Winkle" little Peterkee says to his companion: "I wish we were at home," and sad to state, the audience tittered loudly. That was one of the few phrases, by the way, which we were able to understand. The rest of the text, as enunciated by Russian Baklanoff, French Dufranne, and Coutreuil and Huberdeau, Greek Nicolay, and American Evelyn Herbert, Edna Darch, and Emma Noe, sounded to us like so much gabble and balderdash.

The Ripping of American Opera

The changes which Percy Mackaye made in the original Rip Van Winkle legend added nothing to it in interest or effect. In fact, the bringing together of Rip and the ghostly Hendrick Hudson, the frequent appearances of the latter, and the literalness with which the supernatural happenings were motivated and explained, made for dullness and boredom.

For some reason or other, American librettists and composers nearly always seem to like to deal with mysticism, the spirit world, and legends that smack of the supernatural. It is a strange tendency in this prosaic land of fact and utilitarianism. Italians and French writers have the knack of elevating the doings of even their peasants into the realm of tragedy and often of poetry.

As an observant lady remarked at the "Rip Van Winkle" premiere: "The peasantry of Europe is picturesque. America has no peasants, but only business farmers. They are far from picturesque, with their overalls, flapping straw hats, suspenders, hob nail boots, and tobacco chewing. No one could imagine them singing in the fields, or standing about en masse in front of the village tavern and chanting drinking or other festive ditties. The American farmer whistles between his teeth or picks out 'Turkey in the Straw' on a mouth harmonica, when he is not fiddling 'The Mocking Bird' or rattling the 'clappers.' He is not a figure for opera, but for vaudeville and burlesque, where the mere appearance of Silas Cornstassel or Jeb Oatcake, adorned with half a suspender or a wisp of jutting chin whisker is enough to send the spectators into shrieks of laughter."

The lady is right, and perhaps because the romance is absent in the ordinary routine of American life, the opera writers so frequently resort to mythological legendary, and ghostly material for suggestion and inspiration.

DeKoven's music shows that the "Rip Van Winkle" story did not stir his imagination hotly or lift him to any remarkable musical expression. He was far more in the grand opera frame of mind when he wrote "The Canterbury Pilgrims," with its slim but nevertheless human plot of whimsical love intrigue. "Rip Van Winkle" has half a dozen good vocal tunes in ballad form, some pretty intermezzos and dance melodies, and here and there an episode of orchestral characterization, not very complicated or clever. The whole score is what experts term "light," and it does not depart far from the style of romantic operetta. DeKoven evidently realized the limitations of his work for he calls it a "folk opera." There is no such thing in America, because we have no real folk lore or folk songs. Perhaps that is what is the matter with us.

Withal there is no reason for permanent pessimism. "What is not, may be," said an author whose name is unspeakable until after the peace treaty is signed. We have every hope that some American librettist sooner or later will hit upon a good plot and relate it in interesting and singable form, and that some American composer will set the work to music suitable as best sellers for the recording

companies—particularly if delivered by Caruso, Farrar, Garden, Raisa, or Galli-Curci.

The Case of McInnes

In a recent issue of Musical Canada there is an article called "New York on McInnes," in which the following passages interested us greatly:

With almost laconic brevity the MUSICAL COURIER reports that:

J. Campbell-McInnes, an English baritone, made his American debut in a song recital at Aeolian Hall, Friday afternoon, November 28. He sang numbers by Carissimi, Purcell, Bruneau and Hahn, the four Biblical songs of Brahms to English text, and a group of songs by English composers. The quality of Mr. McInnes' voice is agreeable, and he displayed a decided talent for interpretation. T. Tertius Noble furnished sympathetic accompaniments.

From the phraseology we gather that the reporter must have been in about the same spot that evening with the critics who said that the third of Puccini's trilogy of small opera was fine—when as a matter of fact they had all got weary and gone home after the first two. "Quality agreeable" and "decided talent for interpretation" are infallible signs of absent treatment in criticism.

What happened to McInnes in New York was typical of what happens to any artist who goes to break in there without the usual set of weapons. New York is a musical pill-box inhabited by—in the main—avaricious managers, some philistine impresarios, blase and rather cynical critics of great ability and inexorable box-officers. When this combination phalanx puts down its customary barrage on the approach of any new artist, the only thing to do is to stand still, hold up your hands and let the gang rifle your pockets. We exempt most of the regular critics from this connection with the box office. But the musical press is a tied institution. McInnes did not advertise. Therefore the musical press gave him a rather cold douche; as cold, he it said, as the reception by his audience was warmly enthusiastic.

First of all we endeavored to verify—not that we doubted it, however—whether the MUSICAL COURIER reporter had been at the concert, and when we questioned him he reminded us that we had asked for a special private report on Mr. McInnes's abilities, for we knew him to be a debutant here and were anxious to have him properly praised for our own information. The reporter gave us a memorandum after the concert and when it was exhumed from our files the other day we read:

I do not think this artist will do much here. He has a certain talent as an interpreter, but the voice itself is nothing unusual. Whenever he has sustained singing to do there is a bad tremolo. His diction is not clean either in French or English. The manager himself was doing the loudest applauding.

The reporter did not believe his private note ever would be published or he most certainly would have written it in a different manner. A comparison of the private report and the one that appeared in the MUSICAL COURIER is sufficient evidence that there was not only no malice on the writer's part but that he even went out of his way to say something pleasant about the newcomer.

What Musical Canada says about the New York managers, critics, and public is too foolish to need refutation, especially when it is expressed with such palpable anger and with such ill advised intemperateness.

The question of the musical press is of more moment to us, because Musical Canada says libelously that Mr. McInnes got a cold reception because he did not advertise. Leaving aside the MUSICAL COURIER review of the gentleman's concert, let us see some of the things the New York dailies said about him:

World: "His voice is not always satisfactory nor of agreeable quality."

Herald: "His voice is uneven in range with some good tones when properly produced. His program was not sufficiently varied. The noble beauty of the Brahms songs was not brought out by the singer."

American: "Slight throatiness apparent in the early part . . . his diction lacked the valuable asset of clarity."

Sun: "Disclosed limited vocal skill. In Carissimi's air his style was inadequate, as it was again in modern French songs, where there was little color. His singing was generally in tune."

Times: "His tone was marred by tremolo, his diction weak. For the Brahms songs he had no sufficient range of emotional expression."

Of course some good things were also written about Mr. McInnes, but the foregoing passages prove that there must have been plenty of openings for legitimate criticism.

And by the way, if one "breaks into New York with the usual set of weapons," among which Musical Canada counts advertising in the music

papers, then why in the name of common sense didn't Mr. McInnes advertise in them? It is no crime to advertise in the music papers and they do help artists immeasurably in a business way.

Assuming that Mr. McInnes had made a sensation at his New York recital and received superlatively good reviews in the dailies, how, except through the music papers, would the story of his success reach, for instance, Bangor, Me.; Jacksonville, Fla.; Seattle, Wash.; San Diego, Cal.; Meridian, Miss., and Adrian, Mich.?

Variationettes

Not all the gems of opera glitter on the stage.

In "Cleopatra's Night" the librettist makes the hero sing ". . . my Queen of Queens. As if one loved a star far-furled in the limitless spaces. For months, in secret, have I fed on its mysterious sweetness until my senses swoon through sheer sufficiency of ecstasy." It is lucky that Orville Harrold, who sings the role, does not lisp.

Dorothy Follis wishes to know whether the final rehearsal of "Aphrodite," as given by the Chicago Opera, is to be called an "undress rehearsal."

LEONARD LIEBLING.

New York was looking forward to hearing two American sopranos with the Chicago Opera Association, both of whom come from New York. They were announced in the prospectus for the present season at the Lexington, although they have not so far been included in any of the performances. They are Nina Morgana, coloratura soprano, who was well liked in Chicago in this, her first season with the company, and Dorothy Jardon, who made a distinct hit with her impersonation of "Fedora." It is most sincerely to be hoped that the management will find some place for them before the New York season ends.

ON WRITING JUDICIOUSLY

Too many writers on musical subjects fail to consider the public for which they write. They usually take it for granted that they are writing for friends who already agree with them and they let their enthusiasm run away with their logic. They make statements which men of musical experience can understand and forgive, but which cause some of the most thoughtful, though unmusical, readers to doubt the sanity of musical enthusiasts. The well known reply of Dr. Johnson to Boswell has appeared in the MUSICAL COURIER several times, and most of our readers know it already. Probably the readers sided with Boswell and put a black mark against Johnson. In 1777, when Johnson was sixty-eight years of age, and the most famous literary man in England, Boswell told him that a certain air on the violin affected him to such a degree, "as often to agitate my nerves painfully, producing in my mind alternate sensations of pathetic dejection, so that I was ready to shed tears; and of daring resolution, so that I was inclined to rush into the thickest part of the battle." A musician, writing for musical readers, could make such statements as Boswell made without fear of criticism. Johnson, however, though a man of great intellect, possibly a genius, but without a taste for music, could not understand Boswell's emotional fervor and he simply said: "Sir, I should never hear it if it made me such a fool." The mistake that Boswell made was to pit his feeling against Johnson's thinking. And that is the mistake which too many writers on musical subjects make when they write for the general public.

Enthusiasm for the art must of course inspire the writer. He must not lose his balance, however, and cast all logic to the winds, forgetting facts and common sense when writing an article or essay with the intention of interesting the general public in music. Boswell did not give Johnson a greater love for music by describing its effect on the emotions. No writer does any good for music who causes the reader to exclaim: "Sir, I should never hear it if it made me such a fool."

"Yes sir," said the Old Settler, "I have been going to the concerts for thirty-five years but have never heard anybody play the last few measures of the Liszt E flat Concerto."

"What, you always had to run out and catch your train?" inquired the sympathetic listener.

"No, I always stayed, but the orchestra drowned out the pianist. I enjoyed seeing the pianist pawing the air and the piano, but I never heard any sound but the orchestra."

PIRATES AND OTHERS

In this time of general national and international confusion, it may be well to while away an hour considering some of the arts which have ever been employed for getting possession of something which belonged to somebody else.

Up to the beginning of the world war the Central European countries had an almost complete publishing monopoly of the symphonic literature that was played in America. The circumstance that many orchestral works from France and Russia were included in this, hardly altered the fact, because nearly all the Russian and French works were engraved in Leipsic, Mainz, Berlin or Vienna. Even the large works by MacDowell, although nominally issued by an American publisher, were engraved and printed in Leipsic.

Similarly, the operatic literature, then as now, was almost completely a monopoly of our allies, the Italians. Whatever may be the exact moral status of their monopoly, whether inimical or beneficent toward our delayed operatic Americanism, it would be nonsense to presume that except on account of this business monopoly the great operatic institution on Broadway would hold so doggedly to its Latin repertory. There is absolutely no virtue in the counter claim that opera must be given in its original and untranslated text, since every European country, including Italy and France, give opera only in the language of the auditors. Does anyone suspect that Wagner opera in German ever received any consideration in Italy or France? And yet, by tradition one would expect that those operatic specialists would observe all the polite rules of the game, in all their artistic niceties. And, according to New York tradition, the supreme nicety is to sing untranslated texts.

There have been but two elements in the publishing business which in any way ameliorated the conditions of monopoly as above outlined. The principal one of these has been the school music literature, in the elaborate form in which it first came to be issued about twenty years ago. Not one of the European countries ever issued a school music series that would favorably compare with the poorest American set that appeared during the period. Our kind neighbors across the Canadian border soon realized the great value of these teaching publications, and as soon as some of the song texts could be altered from United States patriotism to patriotic Canadianism, they gladly availed themselves of this literature.

The other chief element of comfort in our condition has been that which is represented by our rapidly growing literature of American concert songs. A nation of a hundred million people finally had need of something intimate to our own American musical psychology. A decade ago a song-artist giving a recital in any American city had great difficulty in making up a group of English-text songs to stand well in juxtaposition to the foreign songs which predominated. Now such songs are to be had in profusion.

Coming directly to the less polite phases of international business, a study of music publishing history will show that for a long time preceding the era of general international and universal copyright, the arts of piracy were practiced with heavy hand, and nearly every nation, including our own, was highly skilled therein. As to America's guilt, one of the most nearly classic and ideally reprehensible instances was the first American performance of the Brahms requiem, sung and played from pirated notes made in this country. Among the other important sufferers from the lax arrangements among nations was Edward Grieg, who received practically no income from the vast sale which his works enjoyed in this country. But for a great number of years after the first conventions between nations, many composers still failed to apply for copyrights, and remained exposed to unauthorized reprint by foreigners.

One of the most profitable of all seasons of pirating in music was that enjoyed about a half century ago by the Russians. At that time it was their recent allies, the French, who suffered most, since the period was that of some extraordinarily successful light operas which traversed the entire world in most profitable popularity. Because of that great feast, enjoyed from unpaid concessions, the Russians preferred to remain outside of all international publishing conventions for some decades after the other principal nations had mutually brought themselves under foreign restrictions.

Following the war of 1870, between France and Germany, the French workers in music literature seized a great many of the Teutonic new and classic works, set them to French texts, and issued them in

every practical form for use among the schools and the plain, workaday music life of the French people. Austria, as one of the last to enter international copyright conventions, was another country which loved to pirate and be pirated.

As to the early prospects for international trade in music, America may hold the definite gain it has made through the long disturbed conditions imposed by the world war. Even before the war it had become physically and economically impossible to import and play all of the work being published abroad. Thus the American needs in music had at least started to displace import, and now, by the hand of fate, our American composers still more easily come into commercial favor.

PRECOCITY

Hans von Buelow is credited with saying that when the infant prodigy grows up the prodigy disappears and the infant remains. This is too often the fate of the wonderful little boys who excite so much comment during their brief day. There is no doubt but that precocity is a form of mental disease. In Chambers' "Book of Days," published in Edinburgh in 1863, a medical authority of the period is quoted as saying that "in a precocious child, the exercise of the intellect, whether in lessons or otherwise, should be discouraged and controlled, not, as it too often is, stimulated, if there be any sincere desire that the child should live." Particularly liable to premature exhaustion are the young musical prodigies who have the nervous and emotional excitement of concert work added to the mental strain of learning and remembering new works. Small wonder is it that so few of them are able to grow up into moderately strong men and remain wonderful musicians when they cease to be children. Liszt, for instance, was a wonder in childhood, youth, manhood, and age. Mozart, Schubert, Mendelssohn, on the other hand, were not able to stand the strain of manhood after their wonderful performances as boys. Turning from music for a moment, we find that the Danish boy, Christian Heinecker, was one of the most extraordinary examples of precocity known to the historian. He was born February 6, 1721. At the age of ten months we are told that he could speak and repeat every word he heard. When he was but one year old he knew by heart the principal events narrated in the Pentateuch. The history of the Bible, including both the old and new testaments, he mastered in his second year. He could reply to most questions on universal history and geography when he was three, and he had also learned to speak French and Latin. In his fourth year he studied the history of religion and the church and reasoned clearly on the subjects of his studies. He was taken to the King of Denmark at Copenhagen, who proclaimed him a wonder. How true this story is we do not pretend to know, but we were not surprised to hear that this remarkable young person was unable to continue his studies very long, as he had the misfortune to die when he was four years and five months old. We consequently fail to see what advantage this fellow countryman of Hamlet derived from having his intelligence so highly concentrated at the start.

J. J. Rousseau did not mean what he said in "Les Confessions" when he remarked that as a child he was extraordinary and that only when he became a man was he of ordinary powers. He was far too much impressed with his own greatness and importance to consider himself anything but a genius. But he shows that he was aware of the usual fate of infant prodigies.

We have heard so much about the precocity of the great masters in music that we hardly think it worth while rehashing their wonders for the thousandth time. In fact, we can better serve our purpose by considering the lives of a few musicians who really did cease to be remarkable when they grew up. We quote herewith from Chambers' "Book of Days," a work long out of print, we believe.

Charles Wesley, son of a well-known clergyman of the same name, and nephew of the better known founder of Methodism, was born at Bristol on December 11, 1757. Almost from his birth his mother quieted and amused the infant with her harpsichord. . . . His mother used to tie him in a chair at the harpsichord, where he would amuse himself for hours together. When only two years and nine months old, he astonished his parents by playing a tune in correct time. Soon afterward he could play any air he chanced to hear, with a true bass added, as if spontaneously, without study or hesitation. He then seemed to have little respect or reverence for any one not a musician. . . . As

not infrequently happens in cases of premature development, the flattering promises of youth were not fulfilled. Charles Wesley soon became an excellent player on the organ and harpsichord. In early life he was brought under the notice of George III, and often had the honor of entertaining the royal leisure by performances of Handel's music. Of great moral worth, amiable qualities, and simplicity of manners, Charles Wesley made many friends in his day, though as a musician, were it not for his precocious exhibition of talent, he would be now quite forgotten. After attaining a certain degree of excellence as a performer, he remained stationary. None of his compositions ever soared above mediocrity, and the height of his eminence was the appointment of organist to the fashionable Church of St. George's, Hanover Square.

William Crotch was born at Norwich, in July, 1775. His father was a carpenter without a knowledge of music, who nevertheless was ingenious enough to build himself an organ on which he managed to play a few church tunes. About Christmas, 1776, when the infant Crotch was not more than a year and a half old, he manifested a great liking for music, even leaving his food when the organ was playing. When he was two he would touch the keynote of his favorite tunes to induce his father to play them. He heard a lady of skill play his father's organ and he at once attempted to play a tune himself. When he was two years and three weeks old he managed to play the simple tune of "God Save the King." In a day or two he added an agreeable bass. By the time he was three he could extemporize the bass to any melody, whether performed by himself or others. And what became of William Crotch? He never became more than a church organist and Mus. Doc. Thousands of students who have shown no talent at all as children and nothing of great promise at twenty-five have accomplished as much. The old Edinburgh authority adds very wisely that "premature musical powers, like other precocious displays, seldom realize the anticipations they gave rise to. Nature may sometimes be exhausted or enfeebled by too early efforts, or when that is not the case, the energy of her operations may be impeded by early self-complacency, or injured by an injudicious course of study. Genius, particularly in music, is liable to restriction by ill-chosen models, injudicious praise, want of good counsel."

Those of us who have had even less than twenty-five years of concert experience can easily recall a dozen or more of wonderful children and young artists whose careers seemed very rosy but whose courses were less and less promising as the years sped by till the names dropped one by one from the programs of each succeeding season. What has become of the host of wonder children of 1895? Some of them are dead, unable to stand the strain. Many are ordinary good musicians, useful, respected, but no longer wonderful. A few have lost the prodigy and remained the infant, as Buelow remarked.

RAW MATERIAL

We were reading a communication to the Tribune the other day, anent the proposed Plumb plan. Said the writer: "If the figures offered by the trainmen are correct, they could buy the railroads on credit and pay for them out of the earnings of the property. That's about as cheap as you'll ever buy anything these days." And we immediately thought of the music publishers. Of course publishing music is a gamble. A composition may sell in great quantities—or it may not sell at all. However, we fail to recall any music publishing house of any importance that has failed in the last decade or so and the natural conclusion is that music publishing pays. Why shouldn't it? The music publisher is one of the few manufacturers who has his raw material furnished to him free and—as the trainmen would do under the Plumb plan—pays for it out of the earnings, if there are any.

We have little sympathy with the composers who are always complaining about being neglected by the publishers. Our experience has been that the publisher is very willing to take a chance on anything that promises a fair return and a good many things that do not. But not very much of a chance after all, for the composer furnishes him with the material, signs away all his rights to his own creation without receiving one cent for them, and then sits down, for months or perhaps a year, to await the ten per cent return that may come—or may not. Our idea is and always has been, that the publisher should pay a reasonable amount down on signature of every royalty contract, just as is done when any other sort of a contract is signed, this

amount to represent an advance payment on royalties. Twenty-five dollars would be a reasonable figure, and if the royalties never reached the sum of twenty-five dollars—many a good composition has fallen short of that record—the composer would at least be assured of some return for his work. Someone may object that, if the work is bad, it is not worth even twenty-five dollars, but the answer is that if the publisher is not willing to back his judgment in selecting the composition to the extent of that sum in actual cash, it were better not to accept the manuscript. There is considerable complaint that publishers put out altogether too much music, a complaint that is founded on a goodly proportion of truth. This excessive output is not to be wondered at and is very likely to continue as long as signing a royalty contract means, for the publisher, securing his raw material free of charge and gambling at the expense of the composer's brains and time.

Still another variation of this is the refusal on the part of some houses to accept compositions on anything but a royalty basis. Often composers needing cash (how often!) or anticipating from the nature of their composition a limited sale, prefer to take a modest sum in hand rather than to wait for two or three years on the chance of collecting a slightly larger one in dribbles; but some firms refuse to buy outright. An instance came to our attention a short time ago in which a well known house accepted several manuscripts, but when the composer offered to sell outright, refused to take them except on a royalty basis. If they were worthy of acceptance, they certainly were worth paying for.

How about a little more of the sporting instinct, friend publishers?

CHOPIN AND DEMOSTHENES

Who was Elsner? He was a music teacher in an unimportant Polish town about a century ago. He might never have been heard of beyond the boundaries of his Warsaw if one of his pupils had not been Frederic Chopin. Is it too much to say that Chopin would never have been heard of if Joseph Elsner had not been his teacher? Probably it is, for it is hard to believe that Chopin would have remained in obscurity, teacher or no teacher. Yet no less weighty an authority than Liszt said of Elsner that he "taught Chopin those things which are the most difficult to learn—namely, to be exacting to one's self, and to value the advantages that are only obtained by dint of patience and labor." Well, perhaps Chopin might have learned all that, without the counsel of Elsner. The fact remains, however, that Chopin studied with Elsner, and Liszt says Elsner taught Chopin well. Chopin must have been very exacting to himself or he could not have learned to invent and play passages which Moscheles and Kalbrenner could not perform. Who taught Chopin how to finger his peculiar passages which are unlike all the passages known to the teachers who were supposed to teach him? Chopin must have taught himself.

It is hardly necessary at this late date to write platitudes about Chopin. Our object is to make the music student believe that unless he teaches himself, no music teacher is going to make an artist out of him. The pupil who has no object but to satisfy his teacher will not become one of the eminent artists of the day. As a matter of fact, most of the famous teachers in the world are more exacting than their pupils are, simply because they know more about the necessary work and have a greater experience in musical style. But the pupil of natural talent for music and of intelligence as well learns early to criticise himself.

Who among the friends of the boy Demosthenes would have believed that his name was to resound forever in the annals of fame as the greatest orator of Greece? He was too poor to pay the fees of Isocrates; he stammered, he made contortions when he spoke, his voice was feeble. Nothing saved him but the principles which Elsner afterwards taught to Chopin—"to be exacting to one's self, and to value the advantages that are only obtained by dint of patience and labor." According to Lempriere, he was a tyrant to himself.

"To free himself from stammering, he spoke with pebbles in his mouth; and removed the distortion of his features, which accompanied his utterance, by watching the motions of his countenance in a looking glass. That his pronunciation might be loud and full of emphasis, he frequently ran up the steepest and most uneven walks, where his voice acquired force and energy; and on the sea-shore, when the waves were violently agitated,

he declaimed aloud to accustom himself to the noise and tumult of a public assembly. He also confined himself in a subterranean cave, to devote himself more closely to studious pursuits; and to eradicate all curiosity of appearing in public, he shaved one-half of his head. In this solitary retirement by the help of a glimmering lamp, he copied and re-copied Thucydides' 'History of the Peloponnesian War' as a model for his own style and was continually occupied either with this, or in declaiming or composing.

He was exacting to himself with a vengeance! But was not his reward well worth the trouble? His fame today is even greater than it was twenty-two centuries ago. No doubt there were other young men of that period who would have liked to be orators, but who could not bring themselves to give up games and boating, dancing parties, and walking with the girls of Athens in the moonlight of a summer's night.

Probably the competition is keener now than it ever was before in the history of the world. The technical demands today are immensely greater than they were in the days of Clementi and Hummel, and they were considered marvelous executants in their time. Every conservatory student of the violin plays Paganini's etudes and caprices, and no one is astonished. All the more reason then that the young musician, who hopes to be acclaimed as a master artist by the world, must make long and bitter sacrifices. He cannot fill himself with food and drink and go in for a good time generally while he overtakes the greatest artists with a few hours of half-hearted practice. He must be full of his subject, concentrated upon it, relentless in his struggle with his weaknesses and shortcomings. The greatest of teachers cannot give him a technic. All the money in America cannot buy the skill to play Raff's "Cavatina" or Braga's "Angel's Serenade" on the violin. But several of the greatest artists now before the public have had almost no instruction worthy the name. They prove daily that a Demosthenes need not pay the fees to learn the art of Isocrates. And how many thousand little Demostheneses make out nothing with the costliest instruction of the best Isocrateses!

A PARABLE

Once upon a time, probably a long time ago in the ichthyosaurus age, there was a turtle who, or which, became one of the greatest pianists of the period. It is irrelevant to our subject to inquire about the make and model of the piano. We are concerned only with the turtle who, or which, played the piano so remarkably. This turtle was a highly strung, extremely nervous creature that suffered untold agony before a recital, not because of the critics who could not play at all, or on account of the amateurs who thought they knew it all, but just because the nervous tension was high. Many a time did the turtle bless the hardy, bony case into which it could retire whenever the nerves got out of hand. It considered itself more fortunate than several of its rivals which had no hiding place and had to make a display of their nervousness whenever they appeared in public. The goose could not keep its flesh from creeping when it started to sing and several of the string and woodwind players trembled violently. Yet the triumph of the turtle was short lived. Imagine its amazement to read in the newspapers of the period, such as they were, that the turtle gave no sign of having any artistic temperament, and that the unruffled calm and unemotional placidity of its bony shell got on the public's nerves and were extremely monotonous. The technical skill of the goose and the kangaroo was possibly less than that of the turtle, but at least they gave the public plenty of evidence that they were sensitive to the music and the possessors of the true artistic temperament. What could the turtle do? There it was, shut up in its unremovable box of bone and unable to let the public see that it felt very keenly all it played. In justice to the turtle it must be said that the public of that period was really dull and quite incapable of judging from the turtle's playing that it had a human heart in its bosom. Even to this day, nevertheless, we find the public often guided in its estimation of a pianist by the nods and sighs and gestures he makes during his performance. And frequently the player who believes himself a martyr to nervous emotion, but who conceals it all behind an expressionless face, an encircling white collar, and a shieldlike shirtfront, is voted cold and uninteresting by the general public, which shows that we have descended from our remotest ancestors.

I SEE THAT—

Caruso will sing ten performances with the Bracale Opera Company in Havana next May.
Sousa's recent Coast to Coast tour covered 25,000 miles.
Maggie Teyte will give but one New York recital this season—February 16.
Polacco is the first foreign conductor to be invited to conduct a French opera in the French capital.
John Warren Erb has removed his studio to 241 West Seventy-second street.
Augusta, Ga., is having a musical awakening.
Percy Grainger was compelled to cancel his engagement with the Philharmonic because of illness.
Fritz Kreisler played in Boston three times within one week and was given an ovation each time.
Adelaide Fischer's recital will take place February 17 in the Little Theater.
George Hastings succeeds Henri Scott as bass soloist at the Church of the Pilgrims, Brooklyn.
F. X. Arens is spending a year in San Diego.
The Los Angeles Symphony Orchestra has opened a drive for a \$500,000 maintenance fund.
Moiseiwitsch leaves San Francisco in April for a tour of Australia.
Alys Michot gave another of her delightful musicales on January 22.
Grace Porterfield Polk recently sang her "Peace" in Miami, Fla.
Harold Gleason is giving a series of Sunday afternoon organ recitals in Rochester, N. Y.
A chorus of mixed voices has been engaged for the Rialto and Rivoli theaters.
Mme. Matzenauer is very enthusiastic about Mana-Zucca's "Rachem."
Reginald De Koven left his entire estate in trust for the benefit of his widow.
Ruth Ray will be soloist with the Chicago Symphony Orchestra on February 13 and 14.
Tarasova gives a request program of Russian folk songs and ballads in New York, February 14.
Joseph Regneas has issued invitations to a program of songs by American composers.
Ralf Leech Sterner will give five piano and vocal recitals, lectures, etc., at the New York School of Music and Arts during Music Week.
Hallet Gilbert's song, "Menuet La Phyllis," was encored at Mabel Corlew Smith's Aeolian Hall recital.
Guomar Novaes has filled over 150 engagements during her five seasons in America.
Max Jacobs has reorganized his string quartet.
Mischa Elman celebrated his twenty-ninth birthday last month.
Leandro Campanari, of San Francisco, is a visitor in New York.
Frederick Vanderpool says that Music Week is an inspiration to a composer.
Clarence Dickinson's second organ lecture-recital takes place February 10.
Margaret Matzenauer scored a triumph when she appeared as soloist with the Boston Orchestra.
Anna Case and Jose Mardones replaced Mary Garden and Louise Graveure at the last Commodore concert.
A Chicago newspaper referred to Arthur Middleton as the "ace of baritones."
Theodore Kittay Vito has been engaged to sing for the next two years at the opera in Monte Carlo.
"Madame Chrysantheme" and "L'Heure Espagnole," two new operas to New York, were heard in one day last week.
Music Week is in full swing in New York.
E. Robert Schmitz is giving a series of four lecture-recitals at the Ritz-Carlton.
Alexander Sklarevski has arrived in New York from a tour of China, Japan, the Philippine Islands, etc.
Yvonne De Treville will aid the N. F. M. C. during Music Week.
"Rip Van Winkle" scored as great a success in New York as in Chicago.
The Zoellner Quartet was in an automobile smash-up, but not a serious one.
Harry Harkness Flagler has offered prizes of \$1,000 and \$500 for a symphonic work for orchestra.
Hugo Riesenfeld will conduct his "Romantic Overture" when it is played by the Philharmonic tomorrow.
Ernest Bloch is arranging free courses in choral and orchestral work.
Frances Alda and Prokofieff will be the soloists at the next Evening Mail concert.
Gino Marinuzzi proved his true worth as a conductor at the Hippodrome last Sunday.
A silver loving cup was presented to Fortune Gallo after a successful opera performance in Portland.
Helen McCarthy was soloist with the Irish Musical Society at the Garrick Theater, January 25.
The artist-pupils of Alberto Jonás presented him with a bust of Shakespeare as a Christmas gift.
Helen Fountain arranged a musicale and reception in honor of the Chicago Opera.
Sue Harvard overwhelmed her home town (New Castle, Pa.) when she appeared there in recital recently.
The Rubinstein Club will present John McCormack in recital on the evening of February 26.
Henry Hadley's "Cleopatra's Night" was given its première at the Metropolitan on January 31.
It is rumored that Montreal is to have a mammoth new concert hall next season.
Forty-five students from the Granberry Piano School were heard in recital on January 17.
Frances Nash is recovering from the "flu."
The date of Alexander Sklarevski's recital at Aeolian Hall is Thursday, March 18, instead of March 15, as previously announced.
Mme. Schumann-Heink has recovered from her illness and will resume her tour February 14. G. N.

WHITEHILL'S TRIUMPHANT TOUR

December and January, 1919-1920 at Quinlan Subscription Concerts

"The kind of passion one wants but SO SELDOM HEARS"—Robin Legge, *Daily Telegraph, London, December 29*

"His magnificent voice was once again LISTENED TO WITH INTENSE PLEASURE"—*Liverpool Post and Mercury, January 10*

"His performance REALLY MAGNIFICENT—Has BEAUTIFUL BARITONE VOICE—RECEIVED with THUNDEROUS APPLAUSE"—*Dublin (Irish) Times*

MR. WHITEHILL'S RETURN

To those who went to the Albert Hall on Saturday afternoon at least two comments must have been obvious: That the Saturday after Christmas—especially if the days are but two apart—is not the best day in the year to invite a multitude to leave their firesides to listen to the best music, and a particularly bad day to welcome a great singer after a transatlantic voyage and an absence of five years or so. Yet when Mr. Clarence Whitehill walked on to the platform to sing "Wotan's Farewell" with Albert Coates in command of the British Symphony Orchestra, it was difficult to believe that one was not back in Covent Garden in the old days with the Wotan who gave us so many pleasant memories of fine singing and fine acting. How many Wotans have we? Have we any to spare? Such questions occurred to one listening to Whitehill on Saturday sans stage, sans scenery, sans action, giving you through sheer singing more than many an operatic baritone can give after tedious rehearsal on the stage and elsewhere. After Wagner we had an excerpt from Verdi's "Otello." In the Wagner we had color, the sort of tone color one recognizes in the singing of less than half a dozen Wotans or Amfortases; in the Verdi—it was the aria "Vanne la tua meta gia vedo"—the kind of passion one wants but so seldom hears.

Scantily as the audience was—there were many rows of unoccupied stalls and many seats vacant overhead—the singing of this old Verdi aria moved it in a way it does not expect to be moved in an auditorium just that size. Only an artist with complete control of himself, complete understanding of his work—lyrical and dramatic—could carry his audience with him under such dull conditions. Mr. Whitehill succeeded, and when he sang a group of songs, to the pianoforte accompaniment of Mr. Harold Craxton—two by the Japanese composer, Mr. Kosak Yamada, one by Rachmaninoff and one ("Uncle Rome") by the American Homer—it was evident that his gifts were not confined to the stage of Wagner and Verdi.—*London Daily Telegraph, December 29, 1919.*

CLARENCE WHITEHILL'S REAPPEARANCE

The other artist announced to make his reappearance here was Clarence Whitehill, the American baritone, who achieved a London reputation by his portentous embodiment of Wotan in performances of "The Ring" at Covent Garden. This was many years ago, but time has dealt kindly with Mr. Whitehill's voice and his reading of "Wotan's Farewell" was extremely fine, instinct with paternal feeling and dignity. It is not fair to describe, as was done in the program, such a master of song as an "Artist," after the manner pursued in music halls.—*London Referee, December 28, 1919.*

The personification of the operatic tradition, Clarence Whitehill, took his audience by storm. A splendid presence, added to an exceptional personal charm, won the sympathy of his hearers before he sang a note, and his reception was spontaneously enthusiastic. Mr. Whitehill has a beautiful baritone voice, and sang a number of ballads with consummate skill and perfect taste. "A Ballynure Ballad" and "The Next Market Day" were old Irish, as also was the setting of Mr. Yeats' lyric, "Down by the Sally Gardens." His singing of the Irish airs was reminiscent of Mr. Plunket Greene at his best, and Mr. Whitehill's voice, with its exquisite modulation, caught the elusive spirit of Celtic song. He sang "Uncle Rome" (Homer), a negro air, with wonderful charm and surpassing pathos. In this, and in the other negro song, "Since You Went Away," Mr. Whitehill seemed to be more at home than in the Irish ballads, and his interpretation of their plaintive melancholy was masterful. Damrosch's "Danny Deever" is always popular, and Mr. Whitehill clothed it with just the right amount of dramatic embroidery. Needless to say, it was received with thunderous applause. A song by Gordon Johnstone, entitled "Christ in Flanders," is a novelty. Mr. Whitehill sang it with splendid restraint, adding to a dramatic simplicity a devotional reverence which gave it distinction and artistic finish. His voice was heard to its best advantage in the Credo from "Otello." Here we found Mr. Whitehill in his element, for, after all, he is an operatic singer par excellence. The Credo gave him a fine chance of displaying the splendid range of his cultured voice, and his performance was really magnificent. This was his only operatic number. He sang a little French song by Massenet, "Touraine," and several English and American ballads, some of which were in dialect. All through his performance was distinguished by splendid singing, finished art and perfect taste.—*Dublin Irish Times, January 25, 1920.*

Clarence Whitehill as a ballad singer is an artist of infinite variety. He sang a very large number of items, grave and gay, humorous and otherwise, and proved himself a finished artist in this class of work. He was down on the program for no less than ten items; but by far his best performance was in his singing of "Danny Deever." We do not know whether Mr. Whitehill is of Irish extraction or not, but we are rather inclined to think he must be, to judge by his treatment of the three little Irish songs

Mr. Whitehill's singing of the closing scene of "The Valkyrie" was elevated in style and of broad vocal tone; over the whole interpretation of this excerpt there was a satisfying air of thoughtfulness and poetry.—*London Times, December 29, 1919.*

It is a few years since Clarence Whitehill, who is regarded as America's foremost baritone, sang in Liverpool and that was in opera. His magnificent voice was once again listened to with intense pleasure—its power, its rich timbre, and the sonorousness of tone. Voices of this quality are indeed rare. Mr. Whitehill's numbers covered a wide range—from a dramatic aria in Verdi's "Otello" to Russian songs and three old Irish songs full of native humor. In the Verdi aria the declamation was remarkably telling, and the tonal volume eloquent in its breadth. Two songs, "The Isle" and "As Fair Is She as Noonday Light," in which the composer, Rachmaninoff, has expressed some very beautiful musical thoughts, were marked with true expression in their rendering.—*Liverpool Post and Mercury, January 10, 1920.*

Clarence Whitehill, the American baritone, who played a prominent part in the first visit of the Quinlan Opera Company to Liverpool in 1911 (his Wotan was a memorable performance), created the best of impressions not only by the unusual power and resonance of his tone when needed, but—and perhaps chiefly—by the charm of his mezzo voce singing. His songs included two striking compositions by Rachmaninoff and a trio of exceedingly quaint old Irish airs, all splendidly sung. Harold Craxton, as an alert and sympathetic accompanist, lent valuable co-operation.—*Liverpool Mail, January 10, 1920.*

AN AMERICAN BARITONE

Mr. Clarence Whitehill at the Quinlan Concert

An eminent American baritone, Clarence Whitehill, sang at the second of Mr. Thomas Quinlan's concerts, given in the Victoria Hall, last night. Mr. Whitehill, who has graduated as a Wagnerian singer at Bayreuth and at several American and continental opera houses, has also appeared at one or two English musical festivals, where his vivid and dramatic singing created a desire to hear him in art-songs and ballads. His versatility is all-embracing. He can encompass equally well the terrible intensity of the Credo from Verdi's "Otello" or the gay inconsequence of a lilting Irish folksong. Between these extremes his range of variety was exercised in Damrosch's realistic song-story, "Danny Deever"; in Clay's jovial song of the open road, "Gypsy John"; in an appealing little song, "Since You Went Away," and in an exquisite song by Rachmaninoff, "The Isle"—a model of vocal reticence and quiet beauty of tone. Perhaps the Credo stood out among all that Mr. Whitehill sang. He is a master of declamation. It was regrettable that, owing to its unexpected inclusion in the program, neither the original Italian nor an English translation appeared

which he sang on his first appearance.—*Dublin Evening Mail, January 5, 1920.*

"Might I sing you a French song by Massenet?" When the tall, handsome man with the fine head covered with hair streaked with gray murmured the question from the Theater Royal stage, the answer came prompt from the gallery—"Certainly; anything at all." For already the big man with the charming smile, the rich brogue, and the winning manner had warmed us up with old Irish ballads and "Danny Deever." So he sang to us the extra "La Touraine." Later, with the same modest way, he asked us would we mind if he sang us the "Credo" from Verdi's "Otello." Would we mind! Wasn't it that number and "Christ in Flanders," two of the most beautiful examples of vocal interpretation provided a Dublin audience in the memory of present concert goers?

A Wonderful Artist

Since the days of the late Denis O'Sullivan we have not heard a baritone whose rendering of old Irish songs influenced us so powerfully as did that of Clarence Whitehill, a man of pleasant bearing and impressive stature.

The rolling resonance of the "Ballynure Ballad," the rollicking rhythm of "The Next Market Day," the graphic grimness of "Danny Deever"—all these were in the style of one who had imbibed the Irish sentiment. The Massenet French song was quaint; "Ere in 'Orspital" was humorous; but the finest thing he did was the "Credo"—a musical test that showed Whitehill in moods and qualities that are the endowment of great artists only.—*Dublin Evening Herald, January 5, 1920.*

Clarence Whitehill's contribution of three Irish airs was well received. Of the three, his singing of "The Next Market Day" was the most successful. His voice was better suited to the "Credo" from "Otello" and to Damrosch's "Danny Deever"—a not too cheerful song. "Uncle Rome" and "Ere in 'Orspital," both delightfully rendered, showed that Mr. Whitehill possesses considerable power of interpretation, he puts so much effect into these slender songs. "Christ in Flanders" gave him more scope for this talent of his, and with "Gypsy John" he closed an altogether enjoyable performance.—*Dublin Evening Telegraph, January 5, 1920.*

WITH METROPOLITAN OPERA

Management: JULES DAIBER, Aeolian Hall

OUR IN ENGLAND AND IRELAND

ts Splendid Reception Given America's Foremost Baritone by Leading Critics

"They were colored WITH THE POWER of a TRULY SOULFUL ARTIST"—*Dublin Evening World*

"His performance distinguished by SPLENDID SINGING—FINISHED ART—and PERFECT TASTE"—*Dublin Times*

"EXCEPTIONALLY WIDE RANGE—Voice heard distinctly in every corner—Voice could fill hall THREE TIMES AS LARGE"—*Belfast News Letter*

CLAND

on the program, consequently the bulk of the audience could not realize the horrifying import of Iago's sinister declaration.—*Sheffield Daily Telegraph*, January 9, 1920.

Announced as America's foremost baritone, Clarence Whitehill certainly satisfied all expectations. His songs were charming. "Christ in Flanders" (Stevens) and "The Isle" (Rachmaninoff) were among his seven solos. Harold Craxton accompanied excellently.—*Sheffield Daily Independent*, January 9, 1920.

Clarence Whitehill, known in this country chiefly as the greatest of English-speaking Wotans, chose for his first solo Iago's terrific "Credo" from Verdi's "Otello," which he sang with overpowering force, and one regretted that, as the words were not in the program, many of the audience would miss the point of Boito's striking interpolation in Shakespeare's drama. The singer essayed a different style in Damrosch's "Danny Deever," and was equally successful in it. Harold Craxton was a most excellent accompanist.—*Yorkshire (Sheffield) Post*, January 9, 1920.

CLARENCE WHITEHILL

The songs of Clarence Whitehill, the famous American baritone, evoked tremendous enthusiasm. Bristolians who at the Bristol musical festival of 1912 were fortunate enough to attend the performance of "The Ring," which George Riseley conducted for the first time in English, will remember the masterly singing of Mr. Whitehill, who came all the way from Philadelphia to participate. Last evening he gave in faultless style two items by Rachmaninoff—"As Fair Is She as Noonday Light" and "The Isle," followed by "My Native Land," a powerful little tone-sketch by Gretchaninoff. Good as they were, however, they were eclipsed by the rendering, which Mr. Whitehill presented as an extra, of the Credo from Verdi's opera, "Otello"; it was magnificently dramatic and held the audience spellbound. The singer's wonderfully versatile powers of interpretation were further enjoyed in three charming old Irish songs, the most fascinating being "A Ballynure Ballad," which was sung with extraordinary subtlety; the others, deeply expressive, were "Down by the Sally Gardens" and "The Next Market Day." Homer's "Uncle Rome" carried a strong appeal, and Mr. Whitehill then gave with wonderful power the pathetic ballad which described the hanging of Danny Deever. In response to a storm of applause, he charmed the audience with that novel song, "Ere in 'Orspital," a plaint by an anonymous soldier set to music by Tom Patterdale.—*Bristol Times and Mirror*, January 13, 1920.

Clarence Whitehill varied the usual order of concerts by putting himself down for two sets of short songs. The first set was Rachmaninoff's "As Fair Is She as Noonday Light" and "The Isle," a couple of works that include some of the composer's quaintest intervals and themes, and Gretchaninoff's "My Native Land," a robust song with a patriotic ring about it.

LAND

The other member of the concert party was Clarence Whitehill, an operatic baritone, who has a deservedly high reputation in the United States, where he has won distinction for his performance of the principal roles in numerous operas. Mr. Whitehill has a fine presence and a voice of magnificent timbre, which he uses with an ease and adroitness that stamp him as a most accomplished artist. It is not surprising after listening to the rich and sonorous quality of his chest notes, which were heard to marked advantage in Massenet's "La Legende de la Sauge," and the "Credo," from Verdi's "Otello," to read that early in his professional career he was regarded as a basso. He has an exceptionally wide range, and commands such a volume of tone that he could make his voice heard distinctly in every corner of a building two or three times the size of the Ulster Hall. The transitions from loud to soft are made without any apparent effort, however, and certainly there is no depreciation in the standard of quality. The resonance and pliancy are unfailing. The "Credo" provides one of the most searching tests of capacity that can be applied to any vocalist, but Mr. Whitehill sang it so deftly and effectively that its difficulties were not apparent in his interpretation. All the moods which are depicted in the music were quickened and brought into relief by the singer, who not only excelled in his execution, but showed sound artistic insight and understanding. He also gave a very satisfying rendering of the Massenet air and two songs by Rachmaninoff—"The Isle" and "As Fair Is She as Noonday Light" were sung with impeccable taste. Mr. Whitehill's other songs were "A Ballynure Ballad," "Since You Went Away" (Johnstone); "Gypsy John" (Clay), "My Native Land" (Gretchaninoff) and "Uncle Rome." The last two were given as encores.

The accompaniments were played by Harold Craxton, whose tact and resource were appreciated both by the singers and the audience.—*Belfast News Letter*, January 3, 1920.

Famous American Baritone Vocalist in Ulster Hall

Clarence Whitehill, the famous American operatic baritone, who has scored many brilliant successes in his native land and in Great Britain, was also a stranger to these parts, and the enthusiasm evinced by the audience in his performance was in keeping with his vocalism. An outstanding fea-

ture was his fine gift of interpretation which lacked nothing in dramatic power. In the two French compositions by Massenet, "Chanson de Touraine" and "La Legende de la Sauge," he gave a highly sympathetic rendering, while the American folksong, "Uncle Rome" (Homer) was a pleasing variation. Perhaps his most impressive number was Verdi's "Credo" from "Otello," which was sung with the necessary intensity and effect. Two pieces by Rachmaninoff, (a) "The Isle," and (b) "As Fair Is She as Noonday Light," with Gretchaninoff's "My Native Land," "Ballynure Ballad," "Since You Went Away" (Johnstone), and "Gypsy John" (Clay) were also submitted. The Irish folksong was a particularly pleasing item given simply and pleasantly.

No one who heard Clarence Whitehill sing in "The Ring" seasons some years ago would be inclined to quarrel with the description "America's foremost baritone" applied to him in the announcements heralding his reappearance in Birmingham. He would rather be wondering, on the strength of last night's program, why so fine a singer should do his powers so manifest an injustice as was done by a selection of songs that was too little fastidious. It was a delight to hear the pictorially suggestive phrases of the two Rachmaninoff songs sung with so much illumination; lying so deep for the voice as some of them did, it was an experience almost unique of its kind. A singer of commanding style, we would trace the source of his power to this gift of expressive incandescence rather than in mere volume or splendor of tone, though there was passion in plenty and an almost overwhelming tonal freedom in the Gretchaninoff song that succeeded. But after these the singer wasted his gifts on a second-rate example of the worn-out ballad of the type exhausted by Henschel and his school—and for an encore sang an obvious outsider, probably also of American origin.—*Birmingham Post*, January 7, 1920.

Clarence Whitehill, after a great career in grand opera on the continent and elsewhere, now sings old Irish songs in a wonderful manner, pulling all his weight and more. A splendid baritone indeed.—*Birmingham Gazette*, January 7, 1920.

Clarence Whitehill, who is considered by many the finest baritone in the world, became the outstanding feature of the evening. His voice had lost none of its old beauty and smoothness, or of the power which these qualities in a measure hide. His singing of the Credo from Verdi's "Otello" and of Cesar Franck's "Procession" were contrasted specimens of his unique powers, and both in the dramatic and in the smooth styles his singing was superb.—*Manchester Guardian*, January 16, 1920.

Clarence Whitehill, who has not sung here since he appeared in the Quinlan opera season of 1911, showed that he is still a great artist. Mr. Harold Craxton accompanied everything with his always admirable sympathy.—*Manchester Daily Dispatch*, January 16, 1920.

The accompaniments were played by Harold Craxton, a pianist of great talent, whose insight and restraint added greatly to the effectiveness of the various items.—*Irish News and Belfast Morning News*, January 3, 1920.

The lion's share of the evening singing fell to Clarence Whitehill, and right well did he uphold his great reputation. Massenet's "Chanson de Touraine" was sung with lyrical fervor, as if the singer loved every nook in the lovely old province; while the same composer's dramatic "La Legende de la Sauge" was quite as successful in its different way, the prayerful ending being remarkably effective. Sidney Homer's quaint American folksong, "Uncle Rome," was given as an encore. The glorious "Credo" from Verdi's "Otello" was an exhilarating bit of operatic singing, tempered with the necessary restraint suited to concert performance. As an encore a Cockney ballad, "I'm Lyin 'Ere in 'Orspital," afforded a pleasant bit of comedy. Two one-mood songs by Rachmaninoff, "The Isle" and "As Fair Is She as Noonday Light," were finely realized, the absolute quietude of the first and the sad but intense passion of the second with its quaint melismatic cadences. The brief declamatory "My Native Land," by Gretchaninoff, was given as an encore. "The Ballynure Ballad" (Herbert Hughes), "Since You Went Away" (Gordon Johnstone), and "Gypsy John" (Frederick Clay) were his last group, all sung with insight and splendid effect.

Harold Craxton at the piano proved an accomplished and very sympathetic accompanist, with a practised eye as to the composer's intentions and a ready appreciation of the singer's requirements.—*The Northern Whig and Belfast Post*, January 3, 1920.

COMPANY UNTIL END OF APRIL

New York

John Powell on Negro Music

According to John Powell, the pianist, negro spirituals do not represent the real musical genius of the black race. The spirituals, he claims, form a body of music which the negro made in imitation of that of the white man; they are based upon the revival hymns and the secular songs which the negro heard from the lips of his white masters during slavery days. But the negro has a real music which, however, he does not parade for the delectation of his white friends, but which he guards jealously. Only with the members of his own race or in the presence of white children will the negro give expression to this drone or chant which so often takes the form of a free improvisation.

"My old colored mammy used to croon over me when a child. As long as I was a child I heard this music, and even reached the point where I could reproduce certain savage intervals that are foreign to the civilized ear." So runs Mr. Powell's account of this music:

However, it was when I was eight or nine years of age that I heard the finest expression of the negro's own music. The negroes of the neighborhood were holding a revival. There were meetings every evening, but to these meetings only negroes went. In fact, the whites were barred out altogether, and when I suggested to our negro mammy that I be allowed to attend one of these nocturnal religious gatherings she turned nearly pale at the thought and threatened me with all kinds of spiritual torment if I dared to go.

I was very young and the idea fixed itself in my young mind. I got hold of some old clothes and smeared my face with dirt to cover my white innocence and sallied forth. In the depths of a

ravine in the neighborhood I came across what I was looking for. At least 500 blacks were gathered to hear one of their popular revivalists. In all the throng silence prevailed except for the drone of the preacher. The first thing I noticed peculiar in his delivery was the difference of his inflection whenever he came to the name of the Saviour. And as his speech went on he developed this inflection with a more and more elaborate musical figure. Finally it became a great and frenzied elaboration, and to its accompaniment his hearers burst into a wailing that knew no accidental key, no accidental figuration. It was pure savage music, intensely emotional, intensely frenzied.

I sneaked home in awe. Only once did I mention my presence at the revival to the old mammy, and when I did so I sang as best I could an imitation of the darkey preacher's exhortation. But when I had finished I ran for my very life—I have never seen a more outraged woman.

Russian Symphony to Appear

with Canadian Choir

In addition to the three concerts to be given in Hamilton, Canada, on February 5 and 6, in the midwinter festival of the Elgar Choir, Bruce A. Carey, conductor, the Russian Symphony Orchestra will also appear with the choir in Toronto on February 7. At the Hamilton Festival the first night will be devoted to the Verdi "Requiem," with the following quartet of soloists: Edith Chapman Gould, soprano; Alice Moncrieff, contralto; James Price, tenor, and J. Campbell-McInness, baritone. The following afternoon a children's matinee will be given with Viola Abrahams, harp soloist. In the evening there will be a symphony program, under Modest Altschuler, with three

groups of numbers a capella by the choir. This program will be repeated the following night in Toronto.

On Sunday afternoon the orchestra will play its annual engagement in Montreal, under the local management of Louis H. Bourdon. Montpelier and Rutland will be visited on the 9th and 10th, and there will also be a concert in Schenectady en route to Hamilton.

"Hemus Truly Remarkable"

Percy Hemus sang at Buckingham Hall, Waterbury, Conn., January 27. He was recalled fifteen times after the last song of his closing group, and had to sing three encores. The Waterbury American said of his singing: "His enunciation is truly remarkable, every word is clear cut and he has the rare gift of knowing how to sing songs. His audience didn't have to be connoisseurs in the musical art to know what it was all about, although he sings in a truly musicianly way, but could sit back and just enjoy. A rounded note, a perfect tone, is not the be-all and end-all of his singing. The words of the song have a message to tell, as well, and his audience understands every word. He is quite dramatic in his singing, but does not overact. His first number, 'It Is Enough,' from 'Elijah,' was worthily sung, and his voice was perhaps at its best in it. His 'Danny Deever,' Damrosch's stirring setting of the Kipling poem, was most expressive, and in a couple of rollicking Irish numbers his audience was set to chuckling involuntarily. He sang Schneider's 'Flower Rain' in a manner such that a frequent attendant at concerts remarked she was glad at last to learn what it was raining—daffodils."

Roda Marzio Sings in Paterson

Paterson, N. J., has a large Italian colony that loves its opera, and the Community Grand Opera Association of New Jersey, with Leonard Landis as chairman and prime mover, has provided some excellent performances at the Lyceum Theater, Paterson, this winter, the bright particular star of which has been the young American soprano, Roda Marzio. Her first appearance there this season as Nedda in "Pagliacci," served to establish her at once as a prime favorite, and her very artistic work as Micaela in "Carmen" on January 27 added to the impression previously made. The association's next performance will take place on Tuesday, March 2, when Miss Marzio will star as Gilda in "Rigoletto." The management always surrounds her with a thoroughly competent cast and with Carlo Peroni for conductor, the excellence of the musical leadership is unquestioned. Paterson has not been slow to recognize the excellence of the operatic fare offered and large audiences greet Miss Marzio every time the company plays.

American Conservatory Students' Recital

C. Hein and A. Fraemcke, directors of the affiliated New York College of Music, 128-30 East Fifty-eighth street, and the New York American Conservatory of Music, 163 West Seventy-second street, must have been proud of the evening of music given at College Hall, January 27, ten numbers making up a fine program of instrumental and vocal music. Of the vocalists Olivia Martin was most enjoyed, for she sang an aria from "Le Cid" well. Rose Gedaly came next, her excellent voice being effective in the aria from "Samson and Delila." Anna Frazer, Ignatius Palazy and George Weber also sang. Anna Dauner and Estelle Stratton played works by Liszt and Godard, receiving appreciation, and two ensemble numbers were heard, viz., the opening trio for piano, violin and cello, by Haydn, performed by Elizabeth Gendring, Adele Muys and Elbert Hunt; and the closing vocal trio from "The Magic Flute" (Mozart), sung by Olivia Martin, George Deloin and Ignatius Palazy. Adele Muys' playing of de Beriot's "Scene de Ballet" deserves mention also.

How to Test American Music

It is within the power of every American musician to add one to the number of those who are interested in music by American composers, and it also lies within his power to decide whether he will be among those who try to help our native composers, or among those who insist that foreign compositions are superior.

If he decides one way he will help the cause of music by Americans; if he decides the other way, he will aid in the retard of the musical development of his country, the latter decision being wrong from every angle. There is one, and only one, test by which to measure the worth of American music, and that is through a thorough familiarity with the names and works of composers who are capable of and are producing compositions of charming originality and merit. This test, if honestly applied, will lead to a better understanding and love for American music, and the American composer will feel that he is being supported in his efforts to produce only the best that is in him.

Etta Hamilton Morris' Pupils in Demand

Hazel Clark Kent, soprano, was engaged to sing the Bach-Gounod "Ave Maria" at a special service in St. Luke's Episcopal Church, Brooklyn. Alma Wallner-Flint, contralto, sang for the Congregational Club last week. Hermann C. Pantley, tenor, sang for the Passaic Federation of Women's Clubs and the Ridgefield Park Library Club during the week of January 18. These two singers last mentioned with Nina M. Treffs, dramatic soprano, were heard in recital at the studio of their teacher, Etta Hamilton Morris, on Tuesday evening, January 27. All displayed voices of beautiful quality used with intelligence and finish.

Cecil Burleigh Popular

Not only is Cecil Burleigh playing more engagements than he anticipated when he commenced a few months ago to accept the engagements offered to him, but he is experiencing extraordinary success with his compositions. The fact that Schirmer sold out the first edition of his "Moto Perpetuo," is the best proof of the artist's growing popularity as a composer. Altogether he is attracting much attention from the musical public.

"Eastern Soprano Scores in First Appearance Here

ETHELYNDE SMITH

Makes Splendid Impression As Soloist at Symphony"



were by the late Ella Wheeler Wilcox, and in a blithe dance-glee, "O, Come Hither," composed by Bainbridge Crist. Others in the group were "Twilight," by Katherine Glen, and "A Maid Sings Light," an airy MacDowell composition.

It is St. Louis' loss that Miss Smith has not been heard here before, and the city's wish that she come soon again.—*St. Louis Star*.

Miss Smith, Day's Soloist, Easily Commands Difficult Situations in Micaela Aria from "Carmen"

It was a veritable feast of melody which Conductor Zach offered at the Odeon yesterday, and the audience which filled the gallery and nearly every seat on the main floor enjoyed it, and didn't hesitate to express its appreciation.

Miss Ethelynde Smith, soprano, was the soloist for the occasion, her principal offering being the Micaela aria from "Carmen." While it is one of the most beautiful numbers of the Bizet opera, its technical difficulties have saved it from becoming as hackneyed as some of the other "Carmen" selections, for which we should be grateful.

Miss Smith's easy command of her high notes, the flexibility of voice, and an absence of effort were admirable features in this selection, while she gave the proper dramatic fervor without being too fervid. A group of American songs with piano accompaniment formed her second offering. Cadman's setting of Ella Wheeler Wilcox's "Time and I" and Katherine Glen's music to Sara Teasdale's "Twilight" were especially well received. The audience was profuse in its applause, and for an encore she responded with a "Cuckoo" song, which won additional applause.—*James V. Linck, in St. Louis Republic, St. Louis, Mo.*

Variety and Range Were Noted Features of Concert

The American soprano, Ethelynde Smith, sang an operatic aria, and renewed the acquaintance of the audience with her neatly chosen song group, giving for her only encore Liza Lehman's celebrated "Cuckoo," with which the soloist of the afternoon quite electrified the house.

Micaela's song from "Carmen," "Je dis que rien ne m'épouvante" (I swear that nothing shall frighten me), was sung by Miss Smith in a courageously self-reliant manner. Her song group was most interesting. She accomplished the high notes of the several pieces with ease and also the coloratura effects in one of them.—*Richard Spamer, in St. Louis Daily Globe-Democrat, St. Louis, Mo.*

Two features combined yesterday to make the third concert in the St. Louis Symphony Series at the Odeon most enjoyable. The first was the singing of the soloist, Miss Ethelynde Smith, who, despite the fact that she was practically unheralded, made a splendid impression on her first appearance in this city. She displayed a most sympathetic soprano and was accorded a hearty welcome by the large audience.

The third program number marked the appearance of Miss Smith. The soloist sang the Micaela aria. This is one of the finest songs in the Bizet masterpiece, and suffered nothing in the presentation by Miss Smith.

The soprano has a voice of rare sympathetic quality. There was no shrillness, but rather a soft, entrancing tone throughout, even in the upper register. The song calls for true dramatic reading in parts and the phrase, "I shall speak loudly to her face—Ah!" was powerful. Plaintively pretty was the wail of Micaela as she implores the protection of the Lord. Throughout, Miss Smith showed rare recognition of music-dramatic tone values.

The soprano later offered a group of American songs, scoring especially in "Time and I," the words of which

Amparito Farrar Replies to "Jazz Mozart"

The following letter to a New York paper appeared recently and, whether or not that paper's readers agreed or disagreed with "Jazz Mozart," the fact remains that "Music's Charms" has a loyal champion in Amparito Farrar, whose reply to "Jazz Mozart" was printed several nights later. Miss Farrar's communication concludes this article:

O MUSIC, WHERE IS THY CHARM? SHALL WE TORTURE SCHOOL CHILDREN WITH A NERVE JANGLER?

To the Editor of the Evening Sun:

Sir—G. E. Bronson, in a recent issue of your paper, asks that music be made more of a feature in the public schools. The poor kids! Ask them what they think about increasing the hours (now one or two a week in grammar and high schools) for music instruction. Music, generally speaking, in proportion to the number of hours taught now easily leads all subjects in the public schools as the most unpopular branch.

What is music, anyway? A soothing syrup for distracted nerves at its best, and a cause of distracted nerves at its worst.

Merely a rival to the movie, burlesque, etc., or a part of them. And that should be featured in the schools.

It doesn't elevate morally, mentally or physically.

It doesn't educate or improve the mind.

He without it (doesn't like it) has lost nothing. He who has it (likes it) actually has nothing.

Outside of the "amusement features," its greatest advantage is in being a relief, a change for distracted, overworked, disturbed minds. But so is a good book, or a movie, and from a good book something intrinsic can be obtained. After music is heard, what do you have more than you had before? Absolutely nothing.

I know good fellows who've liked music and others who didn't. I have heard of criminals both ways—it doesn't help them or retard them.

Next, please!

JAZZ MOZART.

To the Editor of the Evening Sun:

"DEAR SIR—I have been a reader of the Evening Sun for a long time, and cannot understand how 'Jazz Mozart's' letter, which you titled 'O Music, Where Is Thy Charm?' was published in the columns of your estimable paper. The Evening Sun has always stood for everything of the highest type along musical lines, having a music critic whose judgment is accepted as of great value, so you must realize with what consternation I and many of my musician friends read this letter.

"The writer of the letter makes some absurd statements which might be neglected on the ground of gross ignorance if they had not been given publicity in a daily newspaper. He states, among many other wholesale absurdities, that music 'doesn't elevate morally, mentally or physically. It doesn't educate or improve the mind.' Therefore 'Mr. Mozart' answers G. E. Bronson, who in a recent issue of the Evening Sun asked that music be made more of a feature in the public schools, that 'music easily leads all subjects in the public schools as the most unpopular branch,' and he comes out with a pitying of the students—the poor kids,' as he expresses it. Then he launches forth on the uselessness of music in every other branch of daily life.

"I wonder whether 'Mr. Mozart' was asleep during the war, or if he was absent from the many activities during the past four years which, although our patriotism would have supported to a great extent, there is no doubt but that music aided to an unprecedented extent. Was there ever a Liberty Loan meeting without music? Or a recruiting of soldiers, nurses, or war workers of any kind? If so, I never heard of them. Does 'Mr. Mozart' know how many millions of dollars were raised for the Red Cross, the Y. M. C. A., the Salvation Army, the K. of C., the Jewish War Relief, and every other organization doing the great work which helped win the war? Does he know what a factor music was in actually winning the war, right on the very battle line itself? If he doesn't, let me give him a few quotations from men who know because of having experienced the lack of it. General Pershing tells us that 'Music and entertainment are as essential to the soldier as food and sleep.' Gen. Hugh L. Scott said: 'If music in camp makes for morale, surely out of the army music can be made to encourage and cheer the nation behind the army. It will promote equanimity of mind, which is a basis of confidence in the ultimate triumph of our struggles.' To add to these opinions we have an excellent expression from Lyman Abbott, who claims that 'Music in our homes, in our schools, and in our churches, is an essential to our national life and should be promoted and encouraged.'

"These opinions to my mind seem to more than answer 'Mr. Mozart,' as they clearly show the necessity for all musical activities and are a decided plea for the promulgation and dissemination of music along every line of human activity. I think we can afford to take the expression of the men I have quoted.

"Let me add a few words about the school children and their attitude toward music. I have never been to a musical reunion of any sort in which the children took part that they didn't fairly dance with joy from the very first note. They love to sing to music, they love to dance to music, and they love to play games to music. I wish 'Mr. Mozart' could have witnessed the 'Music Memory Contest,' held on the evening of May 28 last at Washington Irving High School, in the large auditorium which seats over three thousand. This auditorium was filled from pit to dome by eager, happy, expectant children, who had gathered from all over the country to witness the presentation of the contest prize, delivered by Otto Kahn to the winning team. Not only was the joy and hopefulness of winning the prize apparent, but a beautiful, all-inspiring love and devotion to the music itself was manifested everywhere. The power of music over these children made me realize as never before that it reveals the inmost meaning of the soul, that it stimulates a keenness of intellect, and conveys a subtle and very beautiful meaning to life and nature. 'Mr. Mozart' ought to investigate a subject before he attacks it in this unprincipled, wholesale manner, without being able to base his statements on actual facts."

AMPARITO FARRAR.

Winifred Byrd Recital February 10

Winifred Byrd, pianist, who has just returned from a tour of the Pacific Coast, will appear in her first New York recital of the season, at Aeolian Hall, on Tuesday afternoon, February 10. Her program will include numbers by MacDowell, Chopin, Brahms, Henselt and Schubert-Tausig.

BARBARA MAUREL

MEZZO-SOPRANO



The very unusual tributes paid her after her Boston recital, January 14, by three of the best known and most conservative of American critics—Philip Hale, H.T. Parker, and Olin Downes.

PHILIP HALE IN THE BOSTON HERALD, JANUARY 15, 1920:

Miss Maurel has a beautiful voice, an uncommonly beautiful voice. The lower tones have a rich, genuine contralto quality, and she does not force them. The middle and upper tones pure and sympathetic are so employed that there is no suspicion of a break throughout the liberal compass; no thought of Wordsworth's line beginning, "Two voices are there." The voice, which has been admirably trained, is flexible.

But Miss Maurel has more than voice and vocal skill; she has intelligence as an interpreter. The varied and interesting program gave her full opportunity to display her skill.

Especially noteworthy in the first group was her singing of Gluck's music, singing that had classic repose, yet was warm and moving; while Handel's air was conspicuous for lightness that was not flippant, and for distinct enunciation. The later groups called for more emotional stress, also for subtlety. Her interpretation of Debussy's "Chevelure" was remarkable for its dreamy sensuousness, for its exquisite comprehension of verse and fitting phrase. The songs by the Russians were eloquently interpreted. There was dramatic feeling in the expression of Fourdrain's song. It was not easy to believe that Chabrier wrote "Credo d'Amour"; it is so foreign to his nature.

Mr. Bristol accompanied in full sympathy with composers and singer. An audience of good size was quick and constant in appreciation. Miss Maurel will always be a welcome visitor.

H. T. PARKER IN THE BOSTON EVENING TRANSCRIPT, JANUARY 15, 1920:

In the world of concerts as elsewhere, anticipation does not always go hand-in-hand with fulfillment. Often a much advertised pianist or singer proves a disappointment, and again a rare musical repast is provided when no expectations have been raised. The name of Barbara Maurel has been made known through that latest medium for musical advertising, the phonograph records and, doubtless, the reproductions of her voice are familiar to many. There has also been vague report of her operatic connections; but to most of those who assembled in Jordan Hall last evening, her unusual qualities and abilities must have come as a surprise. Miss Maurel is seemingly very young, yet she lacks none of the desiderata of a rising singer. She has charm of manner and aspect, she is the possessor of a mezzo-soprano voice of pleasing, expressive and varied quality, she displays abundant response and sensitiveness to the meaning and message of her music, and she has the art of interpretation which reveals both to her audience. That she has had operatic training and experience is evident in her ability to color her tones suggestively, and in her resource in gesture, her poise and self-possession on the platform. When she added to her program the Habanera from "Carmen," for the moment Jordan Hall had become an opera house.

OLIN DOWNES IN THE BOSTON POST, JANUARY 15, 1920:

Miss Barbara Maurel, mezzo-soprano, made her Boston debut yesterday evening in recital in Jordan Hall. She made an excellent impression. The audience was delighted at the discovery of a young singer with an uncommonly fresh and beautiful voice, who had carefully developed her technic, who interpreted with intelligence and a feeling for style very unusual in so young an artist.

She showed a breadth of appreciation in her program which is rare, and a still rarer capacity to interpret the music in a way which was effective and full of meaning to her hearers. Extraordinary to relate, it was then made plain that a young singer had taken fully as much pains with her English as with her French and Italian texts. Her enunciation was remarkably clear, and it was always musical. The tone was never sacrificed to the word, the smoothly flowing legato was never impaired by the click of a consonant, and however extended or florid the passages on single syllables, the musical quality and character of the entire word was made clear to every hearer.

This in itself would have made the recital notable. But consider also the fine simplicity of Moussorgsky's early and exquisite song to the "Little Star"; the distinction given Rachmaninoff's song of the spring, the subtlety of inflection, the smoldering sensuousness of Debussy's "Chevelure," the consummate art shown in the capture of the mood of the same composer's song, "Green."

Miss Maurel's performances will not be quickly forgotten. She made for herself in Boston a new public which will watch attentively and with anticipation her development as an artist. After her third group she sang the Habanera from "Carmen," with stage gesture and facial expression, to the pleasure of an enthusiastic audience of good size.

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Miss Maurel Makes Columbia Records Exclusively

NEW YORK CONCERTS

MONDAY, JANUARY 26

Rebecca Clarke and Winifred Christie—

Violist and Pianist

A joint recital by Rebecca Clarke, composer-violist, and Winifred Christie, pianist, attracted a large and interested audience to Aeolian Hall on Monday evening, January 26. Miss Clarke's sonata in E major, for viola and piano, which was originally produced at the Berkshire Festival last fall, was heard for the first time in New York at this concert, and was played by the composer with Miss Christie at the piano. Full details of this quaint and weird work appeared in the *MUSICAL COURIER* following its first presentation at the Berkshire Festival, therefore further comments are unnecessary. Suffice it to say, however, it received an excellent reading, and won the approval of the large audience, the third movement, agitato, with its abrupt ending, being particularly effective.

Miss Christie played with her accustomed musicianship and finish the "Allegro de Concert," Chopin, and a group of three numbers comprising capriccio, Brahms; nocturne, Grieg, and "Concert Study," by MacDowell. She was recalled many times and delighted her hearers with an encore.

Miss Clarke's viola solos were: Sonata in F major, Grazioli; an old French dance, "Musette," Marais; "Lul-

laby," Cyril Scott, and "Caprice Basque," by Ferir. Cyril Scott's beautiful "Lullaby" was repeated. Walter Golde accompanied the solos of Miss Clarke.

Frederic Warren Ballad Concert

The first of a series of five ballad concerts, inaugurated by Frederic Warren, took place in Aeolian Hall on Monday afternoon, January 26, and was an auspicious beginning for this new musical venture. Mr. Warren, who, about eighteen months ago, returned from Europe, where he was active professionally for a period of over fourteen years, in giving this series of ballad concerts offers an absolute novelty to metropolitan music lovers by presenting programs of many rarely heard as well as favorite folk songs, traditional airs, ballads and operatic arias.

The following artists appeared at the opening concert: Olga Warren, soprano; Alma Beck, contralto; Eleanor Spencer, pianist; Walter Greene, bass, and Frederic Warren, tenor. Olga Warren, who was heard for the first time in New York on this occasion, made a decidedly favorable impression in her singing of "Entree et Gavotte de Manon," Massenet; "Down in the Forest," Ronald, and two songs by Fairbanks—"The Little Bee" and "The Two Clocks" (both sung for the first time). Her beautiful and well trained voice won much admiration and she was recalled many times. Miss Beck sang "La Mort de Jeanne

d'Arc," Bemberg; "One Who Has Yearned Alone," Tschalkowsky; "But Lately in Dance," Arensky, and "Yohzeit" (in Hebrew), by Silberta.

Eleanor Spencer played with artistic finish a group of seven piano solos comprising five Old Dutch peasant songs and dances, arranged by Julius Röntgen; etude, op. 8, Scriabine, and ballade in G minor, Chopin, gaining the complete approval of the delighted audience. Walter Greene sang numbers by Charpentier, Adam De la Hale, Massenet, Moore and Pierce.

Frederic Warren was particularly successful in his renditions, which included "Lucia," Luzzi; "Love Me or Not," Secchi, and "Love Is a Bubble," Allitsen. He possesses a tenor voice of much beauty, rich in timbre, and interprets his numbers intelligently. The vocal duets sung by Mr. and Mrs. Warren were beautifully and effectively presented, as the tone blending of these two artists proved to be of exceptional balance. Francis Moore played sympathetic accompaniments.

TUESDAY, JANUARY 27

Berkshire Quartet—Benno Moiseiwitsch, Soloist

The Berkshire Quartet program at Aeolian Hall, Tuesday evening, January 27, began with a finely rounded performance of the third Schumann quartet in A minor. Emil Ferir, the new violist, has added greatly to the quality of the organization's playing since his advent. Secondly came the "Phantasy" quartet, op. 12, by the young Englishman, Eugene Goossens. It was good music, modern without being bizarre or sensational. There is decided originality in the composer's melodic line—for melody is by no means lacking—as well as in the harmonic dress he gives his thought. If memory is correct, this is the first American performance of the quartet, and it made one wish to hear more from this young man, who is becoming so prominent in his own country. The quartet, although played straight through, has the usual divisions of moods, and the slow movement was of especial beauty, with many ingenious effects in scoring for the four instruments.

The final number was the Brahms F minor quintet for piano and strings, in which Benno Moiseiwitsch was the assisting artist, though "assisting" is a misleading word in this work, for the pianist is by far the most important member concerned in its playing. Mr. Moiseiwitsch displayed all the engaging qualities which regularly make his playing notable and proved to be an excellent chamber music player, taking the stage when called upon by the composer to do so but leaving it to his fellow players when the score demanded. The work was capably done and, as ever, mightily pleased those who like it.

Corinne Rider-Kelsey, Soprano

It was a very friendly audience that greeted Corinne Rider-Kelsey on her reappearance at Aeolian Hall on Tuesday afternoon, January 27. Her first group consisted of "Deh più met non v'ascondete," Bononcini; "Se Florindo è fedele," Scarlatti; "Voi dolci anrette al cor," "Vel piacere," and "Invocation," Handel—numbers which served admirably to display her excellent legato and dignified style. Her diction was likewise excellent, and she brought lively feeling into her interpretations. There were also two French groups representing such composers as Debussy, PIERRE, Duparc, Chausson, Koehlin and Fourdrain. Of these, "Connaissez-vous Mon Hironde," of PIERRE, and Chausson's nocturne were charmingly given and aroused warm applause. Her final group contained "The Green River," John Carpenter; "The Bluebell," MacDowell; "Beyond," Alice Barnett; "To a Butterfly" and "Heart-ease," John Powell, and "To a Messenger," La Forge.

Mme. Rider-Kelsey is well known here, but she has not been heard for some little time. Her recital proved her value as a concert artist, and that she possesses a voice of a lovely quality, which she uses intelligently. John Doane assisted at the piano.

Baroness Leja De Torinoff, Soprano

Baroness Leja De Torinoff, a Russian soprano, was heard for the first time here at Carnegie Hall on Tuesday evening, January 27. Assisted at the piano Paul Eisler, she rendered the following program: Aria, "Le Nozze di Figaro," Mozart; "Song of Hope," Grieg; "Weylas Song," Wolf; "True Love," Brahms; "In a Conservatory," "Tears" and "Dreams," Wagner; "Restless Love," Schubert; "The Soldier's Bride" and "Floods of Spring," Rachmaninoff; "Les Cloches," Debussy; ariette, Vidal; "Supplication," Frank La Forge; "Marching Song," Paul Eisler, and "Rachem," Mana-Zucca.

John Prindle Scott's Compositions Heard

The Marquette Club of the City of New York gave a concert of John Prindle Scott's compositions on Tuesday evening, January 27, at the Hotel Plaza, which was attended by a large and representative audience. The participating artists included Marie S. Zendt, soprano; Emma Gilbert, contralto; Clare Conway and Kirk Ridge, pianists; Thomas MacGranahan, tenor; Harold Land, baritone, and John Prindle Scott, accompanist.

Miss Conway opened the program with three little Irish sketches—"The Top o' the Mornin'," "Dennis and Norah" and "At the Donnybrook Fair"—rendering them in a spirited manner. Miss Gilbert followed with a group of three songs—"To an Old Love," "The Old Road" and "John o' Dreams"—of which "The Old Road," sung for the first time on this occasion, was so well liked it bids fair to add to Mr. Scott's popularity. The singer was heartily applauded. A group of four songs including "The Revelation," "My True Love Lies Asleep," "The Little Green Ribbon" (first time) and "The Secret," were beautifully given by Mr. MacGranahan. The only numbers presented not from the pen of Mr. Scott were those played by Mr. Ridge, comprising "Les Deux Alouettes," Leschetizky; "Hark, Hark, the Lark!" Schubert-Liszt, and rhapsody, op. 119, No. 4, Brahms. Mrs. Zendt, who was in excellent voice, sang charmingly three of Mr. Scott's very popular songs—"The Like o' Him," "The Dearest Place" and "The Wind's in the South," the last number in particular being

MATZENAUER

The World's Greatest Contralto

and the

Boston Symphony Orchestra

H. T. Parker writes

Mme. Matzenauer sang with a strange, dark beauty of tone, in texture like to the pile of some thick, warm, velvet, steadily sustained and moulded to the contours of the music. The gentle loveliness, the tender sentiment of Brahms's song have seldom stood clearer. With like beauty of tone, discretion of means, fineness of feeling for music, text and the art of song, Mme. Matzenauer interpreted the two songs of Schumann. As life and work through recent years have mellowed her, so she has refined upon herself. As such artist, who designs and measures her own intensity of song, who hears and guides her own beauty and significance of tone, she sang Schubert's "Erl-King."

So Mme. Matzenauer passed to Brynhild's monologue and to a larger manner of music-drama and the opera house. Stately, almost imperious, yet how rich of tone, how spacious of phrase and period, was her declamation of the Valkyr's commands. To Brynhild, Mme. Matzenauer brought a dusky beauty of tone, a sombre beauty of eloquence that sunk deep into hearing mind and imagination. His voice, like Mme. Matzenauer's, was the voice of tragedy illumined. Rhetoric there is and rhetoric of the theater in Brynhild's final apostrophe to Siegfried, but through it Mme. Matzenauer swept in tones of dark and mounting fire. Hardly at all did these acquired tones miss fullness or lose intensity of utterance. Not within long memory has singing-actress in or out of the opera house declaimed Brynhild's monologue with such sustained beauty of song, with such depth and height of tragic passion. With reason Mme. Matzenauer's hearers lingered to release in applause their answering emotion.—*Boston Transcript*.

FOR ENGAGEMENTS SEASON 1920-1921

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vociferously applauded. The rich quality of Mr. Land's voice was greatly admired in the closing group, consisting of "Trelawney," "Romeo in Georgia" and "The Voice in the Wilderness." "Romeo in Georgia" was sung for the first time; it is written in a comical vein and proved very pleasing and effective. Mr. Scott was warmly congratulated by a host of admirers for the beauty of his compositions.

The New Symphony Orchestra

The Bruckner fourth, or "Romantic," symphony; Wagner's "Siegfried Idyll" and Beethoven's "Egmont" overture were the only numbers on Mr. Bodanzky's program for Tuesday afternoon and Wednesday evening, January 27 and 28.

Without regard to one's individual opinion as to whether Bruckner was a composer or not, his symphony constituted the chief study of this program. It required only forty-eight minutes for performance, whereas most of the composer's symphonies require an hour or more. Somewhere between beginning and ending one may find practically any attribute of Bruckner's other eight symphonies, yet this remains on the average a much less somber and portentous discourse. Although Mr. Bodanzky occasionally urged the orchestra to heavy tonal climaxes, his reading was almost wholly concerned with the mood, and with whatever of poetic mystery he could establish. On the other hand, the Beethoven overture was given in greatest possible rhythmic crispness and vigor.

WEDNESDAY, JANUARY 28

Pauline Watson, Violinist

The violin recital of Pauline Watson, originally scheduled for Friday evening, January 16, at the Sixty-third Street Music Hall, which was postponed owing to the temporary closing of the hall, took place at the Park Theater on Wednesday afternoon, January 28.

The young lady, who is a pupil of Anton Witek, played a pretentious program comprising concertos by Brahms and Tchaikowsky, for which she had the assistance of a selected orchestra directed by Richard Hageman. Tonally and technically she filled all requirements, and gives much promise for a brilliant career. In addition to the two concertos, she gave as an encore Bach's chaconne (for violin alone).

In the accompaniments of the concertos the orchestra, under the able guidance of Mr. Hageman, gave the artist excellent support. Two pieces for string orchestra, by Grieg, the only orchestral numbers performed, were beautifully rendered.

THURSDAY, JANUARY 29

Hanbury-Loesser Recital

On Thursday evening, January 29, Vahrah Hanbury, soprano, and Arthur Loesser, pianist, were heard in an ex-

cellent joint recital at the Horace Mann Auditorium. The concert was under the auspices of Columbia University Extension Teaching and attracted a good sized audience, whose appreciation of these talented young artists knew no bounds.

Miss Hanbury opened the program with four songs—"Come Again, Sweet Love," Dowland; "The Pretty Creature," Storace; "Turn Ye to Me," Lawson, and "Cherry Ripe," Horn. In these she was given an opportunity in which to reveal the lovely quality of her fresh young voice and she instantly captivated her hearers. In the second group the impression she created was strengthened by the depth and fine feeling in her rendition of songs by Tchaikowsky, Kurt Schindler, Laparra and Grieg. The latter's "Le Reve" was charmingly sung and aroused much applause. Her last group included "Cry of Rachel," Salter, and "Love Was Once a Little Boy," Cowen. There were several encores. John Doane furnished very sympathetic accompaniments.

Mr. Loesser, who played earlier in the season at the college, received another warm reception. He is a pianist of excellent attainments and his selections served admirably to display his technical as well as brilliant equipment. Mr. Loesser's first group contained gigue, Loeilly-Godowsky; gavotte in G minor, Bach, and rondo a capriccio, op. 129, Beethoven. Two other groups included numbers by Chopin, Paderewski, Saint-Saëns and Liszt.

St. John the Divine Cathedral Choir

The Aeolian Hall concert by the Cathedral Choir of St. John the Divine, under the direction of Miles Farrow, had two groups by Roman, English and Dutch composers born in the sixteenth century. A modern group included Tchaikowsky's four-voice "How Blest are They," the younger Arkangel's six-voice "Day of Judgment" and Gretchaninoff's eight-voice Christmas song "As the Waves of the Sea."

The classic materials were the four-voice "Missa brevis," and four and five-voice motets, "Come Holy Ghost" and "I Will Magnify Thee," by Palestrina (1526-94); the English five-voice "Justorum animae" by Byrd (1524-1623) and four-voice "Magnificat in F" by Gibbons (1583-1625), and the Dutch five-voice "Born Today" by Sweelinck (1562-1621).

Doubtless the audience enjoyed more the sustained euphony of the older compositions, although the fine harmonic and lyric texture of the Tchaikowsky music gave great pleasure while also showing higher writing for the sopranos. The Sweelinck number was one of the most enjoyable, because it had dramatic individuality and sonority of the old, yet also giving an impression of more modern feeling. As to the quality of the singing in all this material, the early numbers aroused the thought that in wishing to preserve the voices from strain, the choir master was securing a breathiness which was extreme, so that the voices could hardly come to their due warmth or

blend. It is probable that preservation were best attained through tonal types slightly more concentrated, such as really came to be heard in the later numbers.

New York Symphony Orchestra—

Sergei Rachmaninoff, Soloist

The program offered by the New York Symphony Orchestra, Walter Damrosch, conductor, at the Thursday afternoon concert, January 29, included the Tchaikowsky "Pathétique" symphony, Chadwick's "Aphrodite," a symphonic poem, and Rachmaninoff's third concerto for piano with orchestra, which has been heard before in this city.

The composer was at the piano and his rendition created renewed interest in the work. His tone was what one might describe as "rippling in its brilliancy" and his technical equipment was very much in evidence. The work as before proved most interesting, and the large audience was quick to realize and appreciate both the composer and his composition. Mr. Rachmaninoff was enthusiastically acclaimed at the close of the concert.

Torpadié with Harp Ensemble

Ten thousand dollars worth of harps, six young women who looked worth as many millions, beautiful palms and Christmas greens—this was the stage-setting at Aeolian Hall, January 29, amid which Greta Torpadié appeared as singer, all the music being composed by Salzedo, harpist. Miss Torpadié did everything a capable and conscientious singer could to make the unsingable music amount to something. She shared vocally in three "poems," all of which sounded alike, voice, six harps, an oboe, bassoon and French horn making up the combination. She later appeared in "Brise marine," also with harps and wind instruments. Miss Torpadié's voice, true and musical, brought her sincere applause, and such a quantity of flowers as made necessary helpers to handle them. The audience listened, and wished for a single tonic or dominant chord; no such luck! Artificial combinations of dissonances do not produce music.

E. Robert Schmitz, Pianist

The second of E. Robert Schmitz' four morning recitals at the Ritz-Carlton was designed to show "The evolution of the piano merely as an instrument, and its influence on the piano literature through the ages (the parallelism to the orchestra's development)."

The selections given were two pieces for clavichord—Daquin's "Coucou" and Couperin's "Sœur Monique." Then followed a Bach toccata and fugue, the andante and finale from Beethoven's "Appassionata" sonata; Borodine's "Au Couvent," Debussy's "Les Collines d'Anacapri," Louis Aubert's "Soccory" from the "Sillages," Debussy's "Feux d'Artifices" and the toccata from Ravel's "Tombeau de Couperin."

In the artist's twenty-minute talk preceding the playing, he spoke of prejudice which meets certain compositions written in the old scales, and said that this was unfortu-

"Technical Accuracy, Unusual Finish and Delicate Touch, Very Thorough Training, Brilliance and Taste, Pleasing Style."

JOHN MELDRUM

NEW YORK RECITAL, DECEMBER 8

New York Post, December 9, 1919

"Mr. Meldrum has marvelous delicacy of finger tips. This was especially noticeable in his last group, Scriabine's 'Poème,' Op. 32, No. 1; Debussy's 'La fille aux Cheveux de Lin' and 'La Cathédrale engloutie' and Liszt's 'Sposalizio.' He has force and fire, as shown in the beautiful Schubert-Liszt 'Military March' and Chopin's great 'Fantasie' in F minor."

New York American, December 9, 1919

"If all were as interesting and satisfactory as Mr. Meldrum, there would be no complaint. . . . He played a varied list in a fashion that demonstrated a good technic, pleasing style and a scholarly appreciation of the composers' ideas."

New York Times, December 9, 1919

"John Meldrum, a pianist of artistic ability to warrant announcing himself, appeared in recital yesterday afternoon at Aeolian Hall, where a large assembly listened with enjoyment of the music presented."

He showed an absorption and insight, a feeling for inner voices of harmony, that added charm to Saint-Saëns' 'Caprice,' on airs of Gluck, as later to Chopin's 'Aeolian Harp' study in

extended chords and to works of Debussy and Scriabine. Mr. Meldrum gave a performance of Franck's Prelude, Choral and Fugue remarkable in boldness of melodic outline, accurate in overhand 'skips,' both in technical and musical values meriting the applause he received."

New York Evening Sun, December 9, 1919

"A descendant of Daniel Webster, John Meldrum, a young pianist, descended in turn on Aeolian Hall yesterday afternoon and gave his first recital there. His playing had independent worth, and to the César Franck Prelude, Choral and Fugue, for example, he brought a bigness of tone and feeling which submerged any other remarkable feature. . . . His sense of values is fine, just and feelingful. . . ."

A large audience heard and liked the playing of this boy from Buffalo, whose studying has all been done this side of the Atlantic, and who was, when admitted, the youngest member in the history of the American Guild of Organists."

New York Tribune, December 9, 1919

"John Meldrum, who appeared at Aeolian Hall yesterday afternoon, is a young man who measures well above the average."

BOSTON RECITAL, JANUARY 14

Boston Transcript, January 15, 1920

"Interesting Mr. Meldrum. . . . Mr. Meldrum, although young, is already an accomplished musician and executant. He has brilliance and taste, a feeling for tone-color, and no little warmth."

Boston Post, January 15, 1920

"Mr. Meldrum has gained an extraordinarily complete technical equipment, that he is a thoughtful and sincere musician, who

of the pianists who have asked our suffrage so far this season. His style is miniature rather than broad, but his playing is full of color and finely articulated. He was at his best yesterday in such things as the Gluck-Brahms Gavotte and the Gluck-Saint-Saëns 'Caprice sur les Airs de Ballet,' in which his fancy and delicate sensibility were pleasingly evident, and it is probably in such numbers as these that he will find his most fertile field. His audience was large and it attested its interest in no uncertain fashion."

New York Herald, December 9, 1919

"Mr. Meldrum is young in years and with true Yankee grit he does what he sets out to do. . . . His technic is good and generally accurate. . . . Mr. Meldrum is musically sensitive. His tone is sweet."

New York Evening World, December 9, 1919

"Mr. Meldrum is not phenomenal, but his technic is of no mean order; he is sensitive to the intentions of the composer, and he is void of exaggerated mannerisms. He played with comprehensive intelligence."

can indeed be honestly praised for his substantial achievements, and that, especially in the compositions of Franck and Chopin, he gave much pleasure to his audience."

Boston Daily Globe, January 15, 1920

"His choice of program and his playing both showed that he has an unusually fine and delicate taste, and a very thorough training."



Photo by Apeda, N. Y.

Boston Herald, (Philip Hale), January 15, 1920

"He has a technic amply adequate to the demands made by the program of yesterday. He played the Gavotte with the requisite simplicity; Saint-Saëns' 'Caprice' with the elegance that it demands. The variations were played with varied coloring and in a spontaneous spirit. The reading of Franck's noble and lofty composition, in which one hears at times the pedals of the organ in Ste. Clotilde's, had breadth and vision. His memory and his technical accuracy are by no means the chief features of his performance."

Next New York Recital, Aeolian Hall, Monday Afternoon, April 5

Management: HAENSEL & JONES, AEOLIAN HALL, NEW YORK

STEINWAY PIANO

nate, since the old scales were purer than the newer diatonic and chromatic scales now so largely in use. His program of the former recital had been designed to show the various mood uses of those scales, whereas the present recital would consider the mechanical evolution of the instrument and its influence on the playing literature. He explained the different mechanism of the plucked string and the hammered string, with the evolved tonal possibilities, from the unsustained or staccato tones of the clavichord to the tones later sustained by the use of the pedal. Thus, in the Daquin selection, it was conceived for its staccato intent, and though Couperin did not have an instrument to sustain tone, as in real melody, he at least sketched his composition in the form of a melody. The instrument to sustain that melody had been perfected later. The artist further discussed the various organ, melodic, orchestral and related attributes in these works by Bach, Borodine, Beethoven, Aubert and Ravel. As on every such occasion, the artist's playing was superb.

Philharmonic Society of New York—

Guimar Novaes, Soloist

Substituting for Percy Grainger, who was ill, Guimar Novaes, the young Brazilian pianist, stepped in at the last moment, at the regular Philharmonic Thursday evening concert, January 29, and again delighted a large audience with her playing of Schumann's A minor concerto, as she did on the previous Sunday afternoon. Her reading of this difficult work was indeed deserving of praise, and the orchestra, under Conductor Josef Stransky's baton, supported her superbly. The other orchestral numbers at this concert, all of which were beautifully rendered, were the overture to "Prometheus Bound," by Goldmark; Rimsky-Korsakoff's symphonic suite, "Scheherazade," and Berlioz's Hungarian march.

FRIDAY, JANUARY 30

Hotel Commodore Friday Evening Musicale— Case, Mardones and Ganz, Soloists

There were several surprises last Friday night for those who had secured tickets for the Hotel Commodore Evening Musicale when they arrived and glanced at their programs. Mary Garden had been scheduled to appear as one of the soloists with Louis Graveure and Rudolph Ganz. Instead, however, a printed announcement stated that sudden illness necessitated the substitution of Jose Mardones for Mr. Graveure. Then followed the announcement from the stage that Miss Garden had met with an accident and that Anna Case had been engaged to take her place. Mr. Ganz—well, it seemed nothing was the matter with him, as his playing later proved.

There were not a few who had especially come to hear Miss Garden, who appears somewhat infrequently in this neighborhood. However, Manager Johnston deserves to be congratulated for selecting two such fine artists as substitutes. The writer has heard Miss Case innumerable times, and yet always has the desire to hear her again, so delightful is her singing and so charming her personality. Metropolitanites know that Mardones can offer a fine program if he wants to and he certainly did on this occasion. His deep bass voice is of a beautiful quality and his tones are big and round. Rudolph Ganz, at the piano, fairly thrilled his listeners. Technically he proved himself a master of the instrument, and the tones sang under his magic fingers. Of particular interest was the playing of his last group in which were included his own "The Pensive Spinner" and his arrangement of Schubert's ballet music from "Rosamunde."

The complete program follows: Aria—"Il Lacerato Spirito," from "Simon Boccanegra" (Verdi), Mr. Mardones; "Maiden's Wish" and "My Joys" (Chopin-Liszt), "Perpetual Motion" (Weber), Mr. Ganz; aria from "Louise" (Charpentier), Miss Case (also to have been Miss Garden's first number); Spanish group—"Meus Amores" (Baldimir), "La Reja" (Larruga), "Tango de las Frutas" and "Vizcaya" (Anglada), Mr. Mardones; "My Lovely Cecilia" (Old English), "Angelus," "Chantons des amours de Jean," "Laissez-moi" and then Spross' "Robin, Robin, Sing Me a Song," Miss Case; ballet music from "Rosamunde" (Schubert), "The Pensive Spinner" (Ganz), "Love Dream" (Liszt), "La Campanella" (Paganini-Liszt), Mr. Ganz; "Sacred Fire" (Alexander Russell), "Il Neige" and "That's the World in June," and finally the soloist's own composition "Song of the Robin," sung by Miss Case.

Charles Gilbert Spross accompanied Miss Case in his usual fine fashion, and the soprano also used two of his compositions. Giuseppe Bamboschek ably assisted Mr. Mardones.

Philharmonic Society—Guimar Novaes, Soloist

The continued illness of Percy Grainger, who was scheduled to appear in the triple capacity of pianist, composer and conductor with the Philharmonic Society of New York on Friday afternoon, January 30, compelled the management to make a change of program. Mr. Grainger's new orchestral work, "The Warriors," which the composer was to have conducted on this occasion, was deferred to a later date, and in place of Tschaikowsky's B flat minor concerto, which Mr. Grainger was scheduled to play, Guimar Novaes, the Brazilian pianist, appearing in his stead, played Schumann's concerto in A minor. Her performance showed the same virility, finish and virtuosity that invariably characterizes her work. The symphonic accompaniment of the piano concerto was accurate, and free from restraint, giving the soloist absolute freedom and independence. The orchestra, under the able guidance of Josef Stransky, presented the overture, "Coriolanus," op. 62, Beethoven; symphony No. 4, in E minor, op. 98 Brahms, and Weber's overture to

"Euryanthe." Too much cannot be said commending the excellent and musically rendition of the symphony, in which Mr. Stransky infused splendid warmth and color.

Mabel Corlew Smith, Soprano

On Friday afternoon, January 30, Mabel Corlew Smith, soprano, assisted at the piano by Coenraad Bos, was heard in her first Aeolian Hall recital. Judging from all points considered, the newcomer made a success of the occasion, which was attended by a responsive audience.

In the first place, Mrs. Smith evidenced excellent taste in the selection of her program, which began with Handel's air "O Sleep, Why Dost Thou Leave Me?" and included French, Italian and English songs. The delivery of her program revealed much talent—a voice of rich and pleasing quality, considerable knowledge of style, and an intelligence which rendered her work interesting. Moreover, she is of attractive stage presence and has a charm of manner that is indeed an added asset.

Her French numbers were exceedingly well given, especially "Mignonette" and "Reveille-Vous," by Wekerlin and Godard, respectively. Gilberte's minuet, "La Phyllis," was one of the effective numbers of the third group, and the same composer's "Evening Song" as an encore was also well received.

Olga Steeb and Sascha Jacobinoff,

Pianist and Violinist

The joint recital of Olga Steeb, pianist, and Sascha Jacobinoff, violinist, attracted a large and fashionable audience to Aeolian Hall on Friday evening, January 30.

The two artists, who have been heard in New York before, are well and favorably known as musicians of high attainments, and on this occasion their authoritative performance enhanced the exalted position they already enjoyed. Cesar Franck's sonata in A major for piano and violin opened the program. This majestic and noble work was given an excellent reading by the recitalists, who carried out every minute detail of light and shade, thereby producing a perfect ensemble.

Miss Steeb played two groups of piano solos compris-

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ing: gavotte and variations, Rameau; Rondo in G major, Beethoven; caprice "Alceste," Gluck-Saint-Saens; Chopin's valse, op. 42 and impromptu op. 36; "Jeux d'Eau," Ravel, as well as "Campanella," Paganini-Liszt. Her remarkable technique, musicianship and intelligent delivery deserve special mention.

Mr. Jacobinoff scored a decided success with his artistic and highly finished rendition of two groups of violin solos, which included romance in F major, Beethoven; gavotte, Bach-Kreisler; "Cradle Song," Reger; "Hungarian Dance," No. 1, Brahms-Joachim; "Call of the Plains," Rubin Goldmark; "Hymn to the Sun," Rimsky-Korsakoff-Franko; "Eklog," Kramer, and Sarasate's "Gypsy Airs." The violinist's playing is full of warmth, virility and pathos; his tone is big and luscious and his technique at all times reliable.

The audience showed its appreciation by recalling both artists many times. Josef Adler accompanied the violin solos.

SATURDAY, JANUARY 31

Fourth Metropolitan Museum Concert

David Mannes' last symphony concert of the January series at the Metropolitan Museum of Art included Chabrier's "Marche Joyeuse," the Beethoven seventh symphony, the Tschaikowsky overture 1812, a Bach arioso and gavotte for strings, Debussy's "Afternoon of a Faun," the Brahms G minor and D major Hungarian dance settings, and the introduction and finale from "Tristan and Isolde." A veritable multitude of auditors filled the vast corridors and gave most perfect attention. That means that the playing commanded attention, and there is due cause for wonder that a group of sixty men assembled at random could be brought so soon to the semblance of a real ensemble. The Beethoven symphony, particularly, was played with a unity of spirit that would have done credit to men who had played together for years.

As for Mr. Mannes' work as conductor, one who hears an orchestra under his leading finds it easy to hark back

through his many years of activity in playing chamber music. All the fine detail usually practiced by chamber music players is immediately transferred and is entirely appropriate when sketched upon the broad canvas of symphony. Rather, the chamber music and symphony are one, except that the orchestra supplies many more beautiful colors. A study of the twentieth century mixed audience that attended this concert arouses admiration, for the listeners enjoyed the complex tonality of Debussy quite as much as the works of the older masters. Incidentally, the Bach arioso of this program (from a cello suite) sounded "frightfully" modern, as if Bach had been listening in on the prize song from Wagner's "Meistersingers."

Paul Reimers, Tenor

Paul Reimers is an artist in every sense of the word—a fact which he demonstrated very clearly at his Aeolian Hall recital on Saturday afternoon, January 31. It is not so much the quality and range of his voice that impresses one, but it is the extreme skill with which each of his interpretations is characterized. The French songs by Fouré, Farrari, Poldowski, Debussy and Hue he sang with exquisite feeling and deep understanding. The "Chansons Populaires" were rendered with charm and humor, as the case demanded, and the rollicking Spanish songs were given with dash and color. As for the Schumann, it is doubtful whether any artist could have sung them better. The audience, realizing this, rewarded Mr. Reimers with rounds of applause after each song. The tenor's voice is not a big one, but he does all sorts of artistic things with it. It is of an exceedingly sweet quality, pure and agreeable at all times. His diction and phrasing, which are excellent, all to the general enjoyment of his singing. Maurice Eisner furnished sympathetic accompaniments at the piano.

Helen Desmond, Pianist

Helen Desmond, who has been heard in New York before, gave a piano recital in Aeolian Hall on Saturday evening, January 31, playing a program which comprised "Caprice," Gluck-Saint-Saens; sonata, op. 27, No. 1, Beethoven; "Ricordanza," Liszt; barcarolle and bolero, Chopin; "Fugato Humoresque," Mana-Zucca; etude, op. 8, No. 5, Scriabine; "Papillons," Rosenthal; etude, Moszkowski; "French waltz," and "Karneval," Godowsky, and "Flower waltz," Tschaikowsky-Grainger.

SUNDAY, FEBRUARY 1

New York Symphony Orchestra—

Fritz Kreisler, Soloist

It was nothing short of an ovation which greeted Fritz Kreisler upon his appearance last Sunday afternoon, February 1, with the New York Symphony Orchestra, Walter Damrosch, conductor. The moment the great violinist stepped upon the stage wild applause broke out and continued until Conductor Damrosch raised his baton. The programmed number was the beautiful Tschaikowsky D major concerto, always popular it seems both with artists and audiences (Elman is to play the same work with the New York Symphony, February 12), and throughout the entire three movements the audience was held spell-bound.

At the close thunderous applause followed, and Kreisler was obliged to return innumerable times to bow his appreciation. Even the standing orchestra men rapped their bows against their music stands or applauded in showing their keen approval of his masterful work. As far as criticizing—well, Kreisler is Kreisler, that's all.

The afternoon's program opened with a beautiful reading of Brahms' E minor symphony, No. 4, after which followed Louis Aubert's "Habanera," according to the program, receiving its first American performance at this time. This new work is one of the finest orchestral numbers the writer has heard in some time; it is light, rhythmic and full of genuine melody. It was just as excellently played as it was pleasing to listen to. Other orchestras would do well to perform this work.

Philharmonic Society of New York—

Rosa Ponselle, Soloist

"Beyond the question of a doubt Rosa Ponselle surely can sing," was one of the complimentary remarks overheard at the Philharmonic Society's concert at Carnegie Hall on Sunday afternoon, February 1—and that the entire audience agreed with this verdict was evidenced by the sincere and hearty applause which followed each of her selections. Miss Ponselle's first number was Margarita's "Soliloquy," from "Mefistofele." Her second offering was the aria, "Ocean, thou Mighty Monster," from "Oberon," and was sung in English with well-nigh perfect diction. This aria gave her a splendid opportunity to display her voice of luscious quality and wide range.

The Dvorak symphony in F major, the Tschaikowsky fantasia after Dante, from "Francesca da Rimini," and the Chabrier rhapsody, "Espana," were the purely orchestral numbers, and, needless to say, under the expert guidance of Josef Stransky they were delivered with a finesse worthy of that veteran organization, the Philharmonic Society of New York.

American Music Optimists

The fourteenth concert of the Society of American Music Optimists, Mana-Zucca, founder and president, drew a large audience to Chali's on Sunday afternoon, February 1. Despite the fact that at the last minute several changes had to be made in the program, due to illness, on the whole the audience seemed to enjoy the afternoon's entertainment.

Grace Nott, soprano, substituted for Laurel Nemeth, rendering the following: "Ah, Love But a Day," Beach;

The New York Globe says:

"Mildred Wellerson... This finished little musician competed with the adult artists, playing with feeling and repose the most technical and classic compositions."

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"Mistletoe," Crist, and "A Burst of Melody," Lynn Seiler. Miss Nott possesses a light but pleasing soprano voice, which she employs rather effectively. Helene Whitaker was at the piano.

The other substitution was Renée Schieber, who, assisted at the piano by Tilden Davis, was heard in three songs. She has a good voice and her interpretation of her selections brought forth warm applause.

Irene Leskanier, contralto, sang "Before the Crucifix," La Forge, and "Indian Love Song," Lieurance, and displayed a sympathetic voice of considerable richness. Alberto Bachmann was down on the program for two violin numbers by Gustav Saenger. "Sunset at Neponsit" was a manuscript piece, and improvisation, the other selection, found much appreciation on the part of the audience. The composer, who was at the piano, was the recipient of much applause. Mr. Bachmann's reading of each of the compositions was worthy.

Rea Suskind, who has an extremely agreeable mezzo-soprano voice, rendered three songs, two of which were "A Memory" and "Marie," by Gustav Saenger.

The closing number was another Saenger violin work, "Caprice Espagnol," played by Mr. Bachmann. The address of the afternoon was made by Mayer C. Goldman, whose wit was not lost on the audience.

The MacDowell Club—Olga Steeb and Albert Stoessel, Soloists

That Olga Steeb, the California pianist who has made several concert appearances in New York of late, knows how to choose a list of works containing inherent interest was fully evident, when one glanced at her numbers on the MacDowell Club program given Sunday evening, February 1, and, furthermore, it did not take one long to realize that she knew how to play them. Miss Steeb's attainments seem based upon a solid foundation, which gives to her renditions dignity of poise and finish. She has ample power and facility and well merited the demonstration of appreciation shown her by the audience.

The first of Miss Steeb's numbers was the Gluck-Saint-Saëns' "Caprice." In a group were found the "Concert Etude" and "Rigaudon," of MacDowell; Grainger's "Irish Tune;" "Schön Rosemarin," Kreisler, and "Juggleress," Moszkowski, with the Gluck-Brahms' gavotte, played exquisitely, as an encore. Liszt's "Dance of the Gnomes" and "Sposalizio" and the etude, No. 6, by Paganini-Liszt brought the program to a close, save for an extra number in a Chopin waltz.

Collaborating with Miss Steeb was the admirable young violinist, Albert Stoessel. Composer should also be added for his first offering was a sonata in G major for violin and piano of his own composition, and his final one, a "Humoresque," also came from his pen. These works were of decidedly modern elements and contained many delightful episodes. Especially pleasing was the rollicking allegro energico of the sonata. Mr. Stoessel's other numbers, creditably given, included Samuel Gardner's prelude in C major, "Coloring," Burleigh, "Anoranza" (Spanish dance), Granados, "Gymnopédie" (Grecian dance), Satie, and an encore. Edna Stoessel's piano accompaniments added to the pleasure derived from the violinist's part of the program.

Samoiloff Entertains Fokines and De Seguro

Lazar S. Samoiloff entertained Sunday afternoon, January 25, four to seven, at Carnegie Hall, New York, at a beautifully appointed reception in honor of Vera Fokina and Michel Fokine, the celebrated Russian dancers, and Andres De Seguro, baritone of the Metropolitan Opera Company. Receiving with Mr. Samoiloff and the guests of honor were Mrs. Samoiloff, Mrs. Arnold Volpe, wife of the conductor, and little Zerha Samoiloff, in quaint Colonial costume, with an old fashioned pink satin bonnet to match. Mme. Fokina wore a gown of orchid chiffon velvet, with a large stole of chinchilla fur, and a black velvet chapeau.

During the afternoon Constantin Boukettoff, baritone, artist-pupil of Mr. Samoiloff, sang the prologue from "Pagliacci" and the serenade by Napravnik, winning the warm applause of a distinguished audience. Lazar S. Weiner was at the piano.

Among the guests were Signor Montemezzi, the composer of the opera "The Love of Three Kings"; Ramon Blanchart, of the Chicago Opera Association; Fernandi Carpi, of the Metropolitan Opera; Marguerite Volavy, pianist; Yvonne Lumley, critic for a French newspaper; Arnold Volpe; Walter Golde, pianist; Maria Winetzkaja, mezzo-soprano of the Chicago Opera; Dr. Elizabeth Bajanoff, soprano of the Petrograd Opera; Sigmund Spaeth, music critic; Katherine Lane (Evening Mail); Manazucca, the composer; Max Rosen, violinist; Nathalie and Vitoria Boshko; Adolph Bolm; Max Jacobs, violinist; Sara Sokolsky-Freid; Sergei Klibansky, vocal teacher; Philip Gordon, pianist; George Reimherr; Emanuel Balaban, pianist; Martha Atwood, soprano; Alma Clayburgh, soprano; Elfrida Helmuth, coloratura soprano; Mrs. William Cowen, pianist; Mrs. Rose, soprano; Ossip Dymow, writer; P. A. Tirindelli, the composer; Loisa Patterson Wessitch, soprano; Mr. and Mrs. William Guard, of the Metropolitan Opera Company; Dr. and Mrs. Seymour Oppenheimer, Mr. and Mrs. Milton Goldsmith; Fitzhugh W. Haensel, M. H. Hanson, S. Hurok, managers; Spiro Rosolimo, artist; Leonard Lieblich, Max Lieblich, A. Baron, Mischa Appelbaum; Eliot Saraohn, editor of the Jewish Daily News; Dr. H. N. Spade, Dr. S. Posner, Mme. Grevor, Mr. and Mrs. George Bernard, Mr. and Mrs. Louis W. Fehr, Mrs. Harry Content, Mrs. Frederick Nathan, Mrs. William J. Gaynor, Mrs. H. Frank, Mrs. J. Steinhart, Helen Fountain, Mrs. J. Harrison-Irvine, Mr. and Mrs. Zayeff, Nellie Richmond Eberhart, Nellie R. Hambr, Mme. Henri Loubeque, Mrs. Arthur Lipper and Dorothy Lipper, Mrs. Joseph Eisenberg, Ben Baroness, Louis A. Sable, Rudolf Bauerkellar, Madeline Mendoza; F. W. Riesberg, Helen Benson, Helen Miller, Mrs. Hallor and Ethel Hallor, Alma Roop, Elta Farrier, Mrs. E. Moore, Elsa May Wulp, Tashi Komori, J. G. Andrews, and many others.

NEW YORK CONCERT ANNOUNCEMENTS

Thursday, February 5

Boston Symphony Orchestra. Evening. Carnegie Hall.
Philharmonic Society of New York. Evening. Aeolian Hall.

John Aubert. Piano recital. Afternoon. Aeolian Hall.

Friday, February 6

Biltmore Morning Musicale—Matzenauer, Rubinstein and Le Luca, soloists. Morning. Hotel Biltmore.
Philharmonic Society of New York—Marguerite Namara, soloist. Afternoon. Carnegie Hall.

Maurice Dumesnil. Piano recital. Evening. Aeolian Hall.

The Verdi Club. Afternoon. Waldorf-Astoria.

Saturday, February 7

New York Symphony Orchestra. Children's concert. Morning. Aeolian Hall.

Boston Symphony Orchestra. Afternoon. Carnegie Hall.

Philharmonic Society of New York—Guiomar Noyaes, soloist. Evening. Carnegie Hall.

Merwin Howe. Piano recital. Afternoon. Aeolian Hall.

The New York Trio. Evening. Aeolian Hall.

Sunday, February 8

New York Symphony Orchestra—Alfred Cortot, soloist. Afternoon. Aeolian Hall.

Josef Hofmann. Piano recital. Afternoon. Carnegie Hall.

Society of the Friends of Music—Arthur Rubinstein, soloist. Afternoon. Ritz-Carlton.

Yvette Guilbert. Song recital. Evening. Maxine Elliott Theater.

Sunday Evening Musicale—Beryl Rubinstein and Josef Adler, soloists. Evening. Waldorf-Astoria.

Hyman Rovinsky. Piano recital. Afternoon. Princess Theater.

Monday, February 9

Elshuco Trio. Evening. Aeolian Hall.

Tuesday, February 10

Philadelphia Symphony Orchestra. Evening. Carnegie Hall.

Winifred Byrd. Piano recital. Afternoon. Aeolian Hall.

Fokine and Fokina. Evening. Metropolitan Opera House.

The Rubinstein Club—Toscha Seidel, soloist. Evening. Waldorf-Astoria.

Olga Carrara. Song recital. Evening. Aeolian Hall.

Wednesday, February 11

Evening Mail Concert. Evening. Carnegie Hall.

E. Robert Schmitz. Piano recital. Morning. Ritz-Carlton.

Thursday, February 12

New York Symphony Orchestra. Afternoon. Carnegie Hall.

Philharmonic Society of New York. Evening. Carnegie Hall.

National Opera Club. Afternoon. Waldorf-Astoria.

Phillip Gordon. Piano recital. Afternoon. Aeolian Hall.

Max Gegna. Cello recital. Evening. Aeolian Hall.

Addison F. Andrews Removes Office

Addison F. Andrews, the well known factor in securing church positions for artists, following several years in the John Church Building, has removed to 53 East Thirty-fourth street (Wissner's), telephone, No. 8487 Vanderbilt.

Zoellners in Motor Car Smash

The members of the Zoellner Quartet are great motor enthusiasts, but recently in California their enthusiasm received a jolt. On an afternoon previous to one of their many appearances in Los Angeles they were "rammed 'midships" by another car while paddling homeward in their "gasoline launch" on Wilshire Boulevard. None of them was hurt, but they were badly shaken and the cello of Josef Zoellner, Jr., was the only, and unfortunately painful, sufferer. The bridge fell over, broke, and several cracks made the use of the fine instrument impossible for the evening. However, the damage does not seem too serious and probably will not impair the beauty of tone. Despite the unhappy event the concert was given a few hours afterward.

Frederick Gunster Sings "Faust"

Frederick Gunster sang with pronounced success the title role of Gounod's "Faust," given in concert form by the Marcato Choral Club, Clarksburg, W. Va., on January 22. After his big aria, in which Mr. Gunster sang the high C which everybody expects, but do not always hear when a singer essays the beautiful "All hail, thou dwelling," the audience expressed its approval by unstinted applause. In the ensemble numbers with the other two principals, Anna Case and Henri Scott, Mr. Gunster's artistic and sympathetic singing also won the generous approbation of the large audience.

Another New York Recital for Rose

Maximilian Rose, the young Russian violinist, made a real success at his first New York recital last season before a sold out house at Aeolian Hall, when several hundred people had to be turned away. He will give another recital this season on Sunday evening, February 29, at Carnegie Hall, for which a very interesting program has been arranged.

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Appointment by Mail

ACROSS THE COUNTRY

Albany, N. Y., January 17, 1920.—The chorus of the Monday Musical Club, which will be heard in two concerts this season comprises the following: First sopranos, Mrs. J. Malcolm Angus, Mrs. Walter Levings Ross, Mrs. Ronald Kinnear, Mrs. Floyd Mallette, Mrs. Wallace Greenlach, Mrs. John S. McEwan, Mrs. E. H. Van de Bogart, Mrs. William Fairchild, Mrs. Edward H. Belcher, Mrs. J. H. Hurst, Mrs. George C. Dubois, Mrs. George J. Perkins, Mrs. Raymond N. Fort, Mrs. Leo K. Fox, Mrs. Frank Freeman; second sopranos, Mrs. Walter L. Hutchins, Mrs. James S. Kittell, Anna Taylor, Grace Wooster, Marion Ingalls, Mrs. W. Paul Wessels, Mrs. Thomas C. Stowell, Augusta Green, Mrs. Arthur G. Newell, Mrs. Harry Hill, Mrs. Ira Demerest, Mrs. Samuel R. Morrow, Mrs. Edward Gilbert Cox, Anna Golden, Mrs. Charles J. Davis; first altos, Mrs. Horatio S. Bellows, Lillian Jones, Mrs. Jacob S. Congdon, Mrs. Brayton R. Babcock, Mrs. Vroman Clark, Marjorie Richards, Mrs. Godfrey J. Smith, Mrs. William B. Smith, Mrs. G. Ernest Fisher, Mrs. Fred Everts Dumphy, Mrs. E. F. Horton, Mrs. B. R. Rickards, Mary Gibson, Mrs. Winfield Snyder; second altos, Mrs. W. D. K. Wright, Mrs. J. W. Pattison, Mrs. Warren Doughty, Lorena Kehoe, Mrs. Edgar S. Van Olinda, Mrs. J. J. Gallup, Madelyn Preiss, Mrs. Howard Mac Millan, Mrs. Rupert Sturtevant, Mrs. Jared W. Scudder, Mrs. Arthur Penney, Mrs. Archibald Buchanan, Jr., Mrs. John H. French, Mrs. John B. Stouder, Mrs. Harold Hayford and Mrs. R. V. Colclough.

Among those who have participated in musical programs at the Republican headquarters here are Lillian Jones, violinist; Agnes E. Jones, pianist; Mrs. Harry Whitman and Helen Eberle, sopranos; Mrs. G. Ernest Fisher, contralto; Frederick W. Whish, tenor; Kolin Hager, baritone, and Mrs. Archibald Buchanan, Jr., accompanist.

Sascha Jacobsen, violinist, gave a program in Music Hall, Troy, playing the Mendelssohn concerto in E minor and the Wieniawski "Souvenir de Moscow," as well as two groups including the familiar Spanish dance of Sarasate and the Hubay "Zephyr." Emanuel Balaban was at the piano.

The eighth of a series of recitals of the Harmonic Circle at the Academy of the Holy Name took place, the participants including the Marjorie O'Neil, Mary Garry, Hazel Williams, Vajean Norton, Marguerite Doyle, Ruth Tabor, Margaret Finn, Margaret Gardner, Marjorie Brennan, Mary Ryan, Mildred Graves, Cecelia Estephe, Lorraine Daubach, Catherine Ryan, Louise Knight, Thelma Tabor, Irene Nagle, Eleanor Schweiker, Jeannette Manville, Germaine Dennis and Margorie McGrath.

The Monday Musical Club is to present a program of the works of Henry Holden Huss and Louis Victor Saar, under the direction of May E. Melius and Mrs. J. Malcolm

Angus, assisted by Mrs. G. Ernest Fisher, Mrs. Theodore Uhl and Julia Newton Brooks.

Florence Jubb, pianist, and Florence Davis Rockwell, soprano, will give a recital on "Shakespeare and Music" before the music section of the Woman's Club of Albany.

The Cecelia Ladies Double Quartet is filling a number of engagements.

Piano pupils of Helen Marie Sperry heard in recital recently were Irene Speidel, Marion Orvis, Ruth Reynolds, Margaret Beiner, Eleanor Johnson, Francis McDonald, Marion Shute, Jack Benjamin, Arnold Wise, Richard Fosssett, Raymond Hughes, Catherine Voorhaar, Catherine Zell, Helen Hynes, Lillian McCulla, Lillian Basaviski, Mildred Coughtry, Mary Marshall and Marie Wolf. Lucile Walter, soprano, assisted.

St. Peter's vested male choir of forty boys and men, Dr. Frank Sill Rogers, organist and master of choristers, is presenting special musical programs with numbers from Mendelssohn's "St. Paul" and Haydn's "Creation" as features. Tom De Stefano, violinist, will be heard in duets with Dr. Rogers at the organ.

T. Frederick H. Candlyn gave a piano recital for the Northeastern Branch of Collegiate Alumnae.

Joseph L. Carroll, a blind tenor, is being heard in numbers this season, accompanied by his teacher, Cordelia L. Reed.

Mrs. Irving Ward Kinsman, a former Albanian now living in Beaumont, Texas, is receiving praise for her voice work, having appeared with success in Beaumont. Mrs. Kinsman was formerly Anna Rogers and a pianist of attainment.

Dr. Harold W. Thompson has organized a male quartet consisting of Lowell D. Kenney, John C. Dandurand, M. H. Simmonds and William Frederick.

Mrs. Oscar B. Vunck, contralto of Voorheesville, has been in New York, and while there attended a tea given by her teacher, Oscar Saenger, and Mrs. Saenger at their studio.

Atlantic City, N. J., January 24, 1920.—In connection with the annual meeting and luncheon of the Beth Israel Temple Sisterhood, a musicale was given in the vestry of the Temple, at which Pauline Gates Sternberger, president, introduced Mrs. Moris Arons, of New York, who gave an interesting talk. The musical program was presented by Ida Taylor Bolte, contralto, and the Royal Palace Hotel Orchestra, Mr. Culp, conductor, which was heard in compositions by Rossini, Handel, Schubert and Donizetti. Mrs. Bolte sang "Eli-Eli," disclosing a brilliant voice. She was compelled to respond to three encores. Nathan I. Reinhart was the accompanist.

The music lobby of the Hotel Ambassador was an animated scene on Sunday evening, when Josephine McCue, harpist, was the soloist, assisted by the Ambassador Orchestra, Louis Colmans, conductor. Miss McCue, a child in years and a protégé of Frank Nicoletti, harpist and soloist of St. James P. E. Church, was heard in numbers by Schaefer and Nicoletti to fine advantage. Her firm touch and effective playing won the approbation of the large audience. Vincent Specioles accompanied at the piano.

On Tuesday evening, January 20, the Crescendo Club presented Donizetti's "Lucia di Lammermoor." The subject was interestingly discussed by Ida Edwards, with instrumental numbers furnished by Mrs. Walter C. Brick and vocal numbers by Maud Bozeth and Lillian B. Albers; the latter showed technical skill and real dramatic ability in the Mad Scene. The trio from the Haddon Hall, Henry Grubler, conductor, also assisted, and others heard included Ida Taylor Bolte, Laura E. Cloud, Nora Lucia Ritter, Kathryn Krymer, Worcester, Ida Edwards and Ruby Cordery. Anna C. Heiss was the accompanist.

Announcement was made this week by the Steel Pier management that J. W. F. Leman has been selected as conductor for the third season. Mr. Leman has become allied with the best musical interests of Atlantic City. He will begin the season in February with an orchestra of excellent musicians.

Under the direction of Modest Altschuler, the Russian Symphony Orchestra gave a concert at Keith's Theater on the Garden Pier. Kalinnikoff's G minor symphony, Dvorak's "Humoresque," Spendiaroff's "The Three Palms," Tschaiakowsky's "Nutcracker" suite, and the two Caucasian sketches of Ippolitoff-Ivanoff made up the orchestral numbers. Kate Bacon was the soloist, playing the Liszt E flat concerto.

Augusta, Ga., January 17, 1920.—"America's musical awakening," which has become a familiar phrase to students of present day musical conditions, has been changed in this section to "Augusta's music awakening." This history-entwined town, redolent with the atmosphere of the Old South has long borne the title of "the most unmusical town in the state." However, this period has now come to an end and Augusta has entered a new epoch, in which she is to occupy her rightful position as a center of musical culture. The Augusta Woman's Club has blazed the way for the beginning of this new era. With characteristic foresight and loyal faith in the better taste of the city's inhabitants, this organization announced in the autumn a series of artist concerts to be given here this winter. The initial number of the course took place last evening when the Russian Symphony Orchestra played in the local opera house, under the baton of Conductor Modest Altschuler. If those who were doubtful as to Augusta's appreciation of symphonic music are not now convinced that their opinion was an injustice to the city, their verdict is the result of prejudice and not of thought. The program of the evening was made up of Russian classics with the exception of two Grieg numbers, and the Altschuler forces were in fine form. The S. R. O. sign went up long before the curtain did. The audience listened with breathless intensity, applauded with enthusiasm, and did not put on its wraps during the final number!

Boston, Mass.—(See letter on another page.)

Bridgeport, Conn.—(See letter on another page.)

Burlington, Vt., January 24, 1920.—The Elks' minstrel show for the benefit of their building fund, given January 22, 23 and 24, enlisted the services of many of the of the best known singers in town. Large audiences heard each of the three performances.

The Harvard Quartet from the Harvard Glee Club is to appear at the University of Vermont on Saturday, February 14, under the auspices of Bishop Hopkins Hall.

It is expected that Hans Kronold, the cellist, will appear here this spring in a joint recital with Esther O'Neil, soprano. The date has not been announced. Both may also appear in Barre, Vt.

A Community Choral Society has been organized at the Baptist Church, with ten weekly periods of vocal instruction and rehearsal, under the direction of Florence Wood Russell. The cantata "Ruth," by J. Astor Broad, is being prepared. Special soloists and artists will be secured to make both the vocal rendition and the orchestral accompaniment of the best.

Charleston, S. C., January 18, 1920.—Guimar Novaes was the artist at the seventh concert of the Charleston Musical Society series. She played on the afternoon of January 11, and was received with unqualified approval. The sonority and lusciousness of her tone are truly remarkable. Not once during the entire performance was it marred by the slightest harshness. Her first group, the Gluck-Saint-Saens "Airs de Ballet d'Alceste" were done with a charming clarity and crispness of tone. The Chopin sonata, op. 58, was splendidly conceived and rendered with great power and understanding. She was much applauded after this and played the Sgambati "Landler" as an encore. It would seem that no one could possibly play the Beethoven-Rubinstein Turkish march more perfectly than she does. Her rendition of "La Jongleuse," by Moszkowski, was a delight, as was also that of "Seguedille," Albeniz, and "The Gnomes' Dance," Liszt. The remainder of the program consisted of the seventeenth Chopin nocturne, done with an appealing beauty of tone; the G flat etude and the tenth rhapsody by Liszt. It is of interest to note that Novaes aroused her audience to such a degree of enthusiasm that after her last number many rushed down to the stage and loudly clamored for more. So insistent was the applause that she was finally compelled, after repeated encores, to bow her appreciation in hat and coat. This is probably the first incident of its kind in the musical history of Charleston.

Under the auspices of the Musical Art Club the Russian Symphony Orchestra played in Charleston on the evening of January 13. Their performance gave much pleasure to many present.

The next concert to be given under the auspices of the Musical Art Club will be a song recital by Lucille Nelson. She will sing on February 4.

Chicago, Ill.—(See letter on another page.)

Columbia, S. C., January 19, 1920.—Ernest Davis, tenor, gave a song recital in Columbia week before last and left a most excellent impression among local concert goers. Mr. Davis has a really imposing presence and his evident sincerity and fine vocalism combine to make him a very satisfactory recitalist. He was scheduled for an exceptionally fine program, but for some unexplained reason chose to substitute some rather hackneyed numbers for those programmed.

The Russian Symphony Orchestra, under Modest Altschuler, gave a concert on January 12. An exceptionally good program was offered including the Kalinnikoff symphony. An audience of about two thousand persons heard this program and demanded several encores. Helen Desmond, pianist, was the soloist, playing the Saint-Saens G minor concerto. She won a real ovation and was forced to respond several times, finally playing two encores, one of them the Mana-Zucca fugue on "Dixie." It is not often that a pianist scores such a success here as Miss Desmond did. She played in really splendid fashion, having a big tone, the greatest clearness and excellent musicianship. A rock firm rhythm and an almost recklessly fast tempo was breath taking in the last movement.

Anna Case is scheduled for a recital the last week of January; Charlotte Peege, contralto, is expected later in the spring, and the Metropolitan Orchestra and several soloists later.

Local teachers and music schools report the heaviest season they have ever had. Chicora College has enrolled 350 music pupils this year, Columbia College a very large number, and private teachers as many as they can handle.

Dallas, Tex., January 15, 1920.—One of the most satisfying concerts of the season here from every standpoint was that of Josef Lhevinne, pianist, and Helen Stanley, soprano, on November 18, given under the auspices of the Schubert Choral Club. Mme. Stanley's charming personality, combined with a voice of rare beauty, completely won the hearts of her audience, and she was obliged to respond to many encores. There was no less enthusiasm over Mr. Lhevinne, whose three groups on the program, chosen from Beethoven, Chopin, Liszt and Rubinstein, were given remarkable interpretations. It is seldom that such sound pianism is heard, and he, too, was recalled many times for encores. The Schubert Club, which presented these two excellent artists, sang one group of choral numbers to open the program, under the direction of Julius Jahn.

Local artists took advantage of the lack of appearances of outside artists during December and several appeared in concert, among which were: Dorothy Achenbach, the young Dallas pianist who is making a name for herself in the concert field, recently having appeared with much success with the St. Louis Symphony Orchestra; Paul Van Katwizk, director of piano at the Southern Methodist University, a native of Holland and pianist of fine attainments and broad intellectual powers, and Reuben Davies, pianist, recently of New York, who now directs his own school of piano playing in Bush Temple, in joint recital with Lillian Belfield, Russian violinist, also residing in Dallas. All of these concerts were well attended and enthusiastically received.

Bomar Cramer, a young man of about nineteen years of age, was presented in recital in Bush Temple Auditorium by Louie Boyd Rankin on December 19. He is a protégé and pupil of Pettis Pipes, of Kidd-Key Conservatory at Sherman. Mr. Cramer possesses exceptional talent and plays with brilliancy and fire worthy of a master.

(Continued on page 45.)

ERNEST HUTCHESON'S

Second New York Concert
Dec. 15, 1919

"An altogether delightful pianoforte recital."

(H. E. KREHBIEL, N. Y. Tribune)

**Characteristics of Ernest Hutcheson's Art
According to the Leading
New York Critics**

"His soul lies in his fingers, which are unusually sensitive. . . . A pianist among many. Hearing him, there is no temptation to leave the hall before the end of the program."—H. E. Krehbiel, N. Y. Tribune.

"Fine and poetical feeling, fleetness of passage work, and beauty and depth of tone."—N. Y. Times (Richard Aldrich).

"Steadfast devotion to high ideals in piano playing. . . . Artistic ability of a high order."—N. Y. Sun (William H. Henderson).

"Astounding velocity, smoothness and ease. . . . Even in this day of colossal technic Mr. Hutcheson's stands out as something unusual."—N. Y. Evening Post (Henry T. Finck).

"Refreshing sincerity and vigor."—N. Y. Evening World (Sylvester Rawling).

"Marvelously brilliant. . . . His tone was ingratiating and beautifully iridescent. . . . Given in masterly fashion. Such playing does more than entertain. It serves as a standard not only for students but artists of mature growth."—N. Y. Herald.

"He is a musician of thorough attainments, of masterly musical speech. . . . Playing in a more devout, more musing spirit than ever."—N. Y. Evening Sun.

"Impressive and yet pleasant authority, tenderness and power."—N. Y. Morning Telegraph.

THIRD NEW YORK CONCERT

Aeolian Hall, Saturday Afternoon, February 28

Management: LOUDON CHARLTON Steinway Piano



Pach Photo

FAY EVELYN LEAR.

An artist-pupil of Clara Novello Davies, who is taking a leading part in "What's Next," which is being produced by the smart set of New York for the benefit of the New York Protective Association and the Girls' Protective League.

**ARTHUR MIDDLETON,**

trying to light a smoke-cigarette? or cigar? A form of relaxation between hours of singing and traveling.

**ADELAIDE FISCHER.**

Soprano, who returns to the concert field in her recital at the Little Theater, New York, February 17, followed by a tour of twenty-two concerts through the New England States.

LEO DITRICHSTEIN A MUSIC LOVER.

One of the most interesting figures seen at afternoon concerts is Leo Ditrichstein, now playing in "The Purple Mask" at the Booth Theater. Of late Mr. Ditrichstein has been attending the matinee rehearsals of the New Symphony Orchestra under Artur Bodanzky. During intermissions he hobnobs with many of the well known musicians, especially Leopold Godowsky and Mischa Elman. The three men, in fact, are all intimate friends. Mr. Godowsky values Mr. Ditrichstein's musical judgment to such an extent that he recently invited him to be among the first to hear his thirty new piano pieces. Mrs. Ditrichstein and James Gibbons Huncker were the only others to be so honored. Mr. Ditrichstein's favorite symphony is the ninth by Beethoven and his favorite opera "Tristan and Isolde." He says that music gives him more inspiration than any other form of art as it makes a greater emotional appeal.



Photo by Pach Bros.

Tetrazzini hitting the high "C" in the air at San Francisco when she recently made her first aeroplane flight.



Below is pictured Luisa Tetrazzini and her party at Pasadena, Cal., in the gracious gardens of the Maryland, which she recently voted the most adorable in the world.



Photo by Bain News Service

HERMAN SANDBY

Enjoying a little recreation between concerts on skis in Norway. During the early part of the season the cellist toured Denmark and Sweden, and at the present time he is in Norway, where he will remain until the end of February playing in concert. Mr. Sandby will not return to the United States this season, owing to the tour which has been booked for him through Denmark, Norway, Sweden and Finland.

**OLGA CARRARA.**

Who will sing Mana-Zucca's "Rachem" at her Aeolian Hall recital on February 10. Mme. Carrara will sing it in Italian and has expressed her intention of using the song on all her concert programs.





FLORENCE MACBETH,

An American girl who has come to the fore as one of the world's best liked coloratura sopranos, made her re-entry in New York as the Page in "The Masked Ball." She will appear with Titta Ruffo as Ophelia in "Hamlet" and with Bonci as Adina in "L'Elisir d'Amore." Miss Macbeth scored heavily in Chicago in "Lucia" and in "The Barber of Seville."



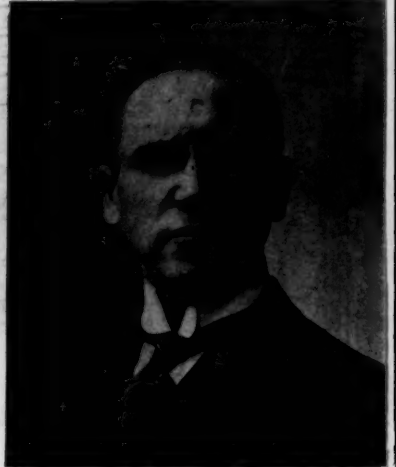
ALFRED MAGUENAT

Reappeared this season in New York as Pelléas in "Pelléas and Melisande" with Mary Garden and created a most enviable impression, which was strengthened by his masterly presentation of the muletier in Ravel's opera, "L'Heure Espagnole." (© Moffett, Chicago.)



ALESSANDRO BONCI,

"The master of bel canto," created a furor when he reappeared on the scene of his former triumphs after an absence of many years as Riccardo in "The Masked Ball." He will sing Rodolfo in "La Bohème" on Saturday, and later will be heard in "L'Elisir d'Amore."



EDWARD JOHNSON,

Another American tenor who has made good. His debut in Chicago in "Fedora" was nothing short of sensational. He appeared for the first time since his return to New York in "L'Amore Dei Tre Re," duplicating his Western success in the East.



HERBERT JOHNSON,

Efficient comptroller and business manager of the Chicago Opera Association, upon whom the heavy duties of general director have fallen since the death of Cleofonte Campanini. (© Moffett, Chicago.)



CHARLES FONTAINE,

One of the foremost of the French tenors of the day, appeared last week in "Madame Chrysantheme" and will sing Julien to the Louise of Mary Garden next Saturday.



VITTORIO TREVISAN,

Baritone bouffe, who scored heavily in Chicago in "Don Pasquale," an opera in which he will be seen in New York. He will also sing Bartolo in "The Barber," as well as in two or three of his best roles.



MYRNA SHARLOW

Has sung all the leading soprano roles with the Chicago Opera Association, of which she has been a member for several years.



YVONNE GALL,

A beautiful woman, the leading French lyric soprano of this generation. Her success in opera as well as in concert has been stupendous.



ROSA RAISA,

Called by many the world's greatest dramatic soprano, created a sensation in New York at her debut in "Norma." (Daguerre Studio.)



JOHN O'SULLIVAN,

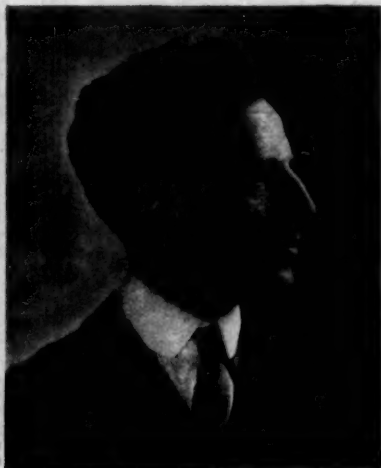
The Irish-French tenor, has met with as great success in concert as in opera. He will be heard next week as John in "Herodiade."



GALLI-CURCI,

The queen of the song world, is regarded as the sensation of this decade. (© Martzene.)

Leading Figures of the Chicago Opera Association who are Taking a

**GINO MARINUZZI**

Is only thirty-five years old and has conducted for many years in Italy and South America. He has also conducted at the Paris Opéra-Comique. He joined the forces of the Chicago Opera this season. (© Moffett, Chicago.)

**PAVLEY AND OUKRAINSKY,**

Famous Russian dancers, whose vogue has constantly been increasing and who, since the beginning of the season, have shown their worth not only as dancers but also as masters of the ballet. (Photos by Huff, Chicago.)

**CARLO GALEFFI,**

Italian baritone, who created the role of Manfredo in "L'Amore Dei Tre Re" at La Scala in Milan and who was called by the Chicago Tribune critic "the best Manfredo vocally and dramatically that the United States has seen." Mr. Galeffi was unable to sing the part in New York due to illness, but will be heard during the season in several of his most famous roles. (© Moffett, Chicago.)

**TITO SCHIPA,**

A newcomer to New York, who has been heralded from Chicago as well as from Italy and South America as one of the greatest of the lyric tenors of the day, will appear in many roles with Galli-Curci during the stay of the Chicago Opera in New York. (© Moffett, Chicago.)

**TITTA RUFFO,**

The sensational Italian baritone, who received the greatest demonstration ever accorded a baritone in New York on his re-entry at the Lexington as Tonio in "Pagliacci." (© Mishkin, New York.)

**NINA MORGANA**

Joined the Chicago Opera Association this year, and already has achieved a notable place among its younger sopranos. (© Mishkin.)

**EVELYN HERBERT,**

An American singer trained in this country, quickly achieved renown since her debut with this company as Mimi in "La Bohème." She created the role of Peter-kee in "Rip Van Winkle." (© Moffett, Chicago.)

**GIACOMO RIMINI,**

Another distinguished baritone of the Chicago roster. He has sung twelve roles with that company this season, meeting with the full approval of the press and public alike.

**CONSTANTIN NICOLAY,**

A most valuable artist, who has appeared with this company ever since its foundation in innumerable roles.

**TAMAKI MIURA,**

The only Japanese woman who has achieved fame as an operatic singer.

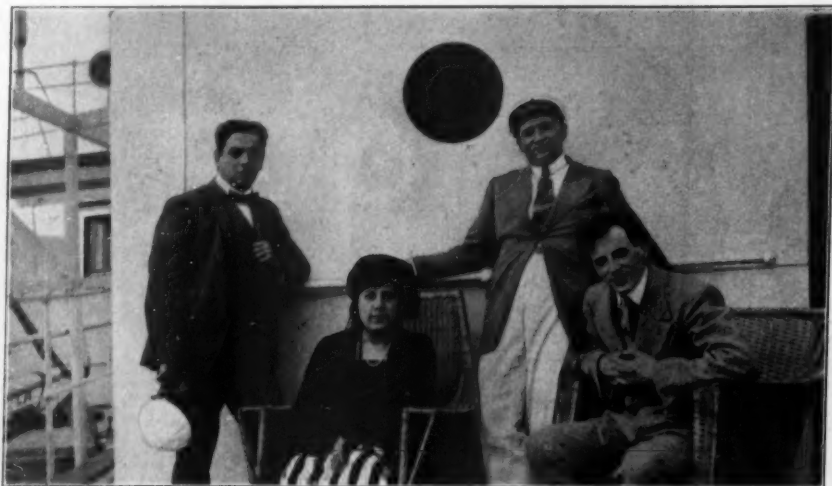
**MARY GARDEN,**

Most famous vamp of the operatic stage and one of the most brainy singers who has graced any stage—a leading actress-singer of the day. (© Mishkin, N. Y.)

**FORREST LAMONT,**

An American tenor, who captured New York at his reappearance as Canio in "Pagliacci."

Prominent Part in the Organization's Five Weeks' Season in New York



GUIOMAR NOVAES AND THREE OPERA CELEBRITIES.

This picture was taken on the Steamship Vestris when Guiomar Novaes was en route from her native Brazil to New York last November. With the brilliant young pianist are (right to left) Gino Marinuzzi, Giacomo Crimi and Tita Schipa. During her three months' sojourn in Brazil Miss Novaes was kept busy constantly filling concert engagements, and since her return north she has played twenty times, including a tour of Cuba and the Southern States. On January 25 another capacity audience was on hand when she played the Schumann concerto in A minor with the New York Philharmonic Orchestra. Miss Novaes also was engaged for the following pair of concerts, replacing Percy Grainger, who was unable to play owing to illness. The pianist's New York recital is February 14.

DOROTHY JARDON,
American soprano and member of the Chicago Opera Association, who has won marked success both in New York and Boston as Fedora.



Apeda Photo

My thanks for the valuable advice you gave me for my voice. I am simply delighted for I know that you are right - as soon as we get settled Miss Crimi & I are going to start making on the lines you gave us - I was deeply impressed with your method - & I feel if I can ever get to sing the way you showed me, I will at last reach what I have been looking for. Lucky the young singers that have a good teacher to lead them to you when they start learning to sing. God bless you.
Sylvia

SYLVA COMMENDS MME. ARIMONDI'S TEACHING.

Here is reproduced a photographed extract of a letter to Mme. Vittorio Arimondi, the distinguished Chicago vocal teacher, from Marguerita Sylva, the prominent opera prima donna.



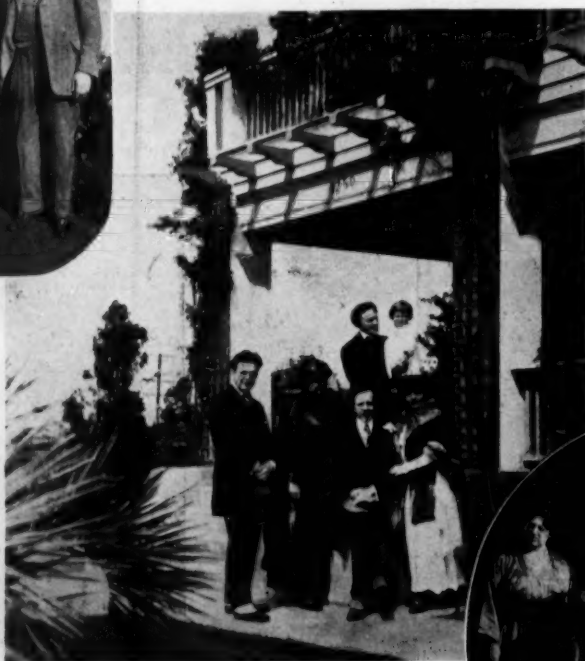
Apeda Photo

JACQUES THIBAUD,

That excellent violinist, whose 1919-20 season is proving to be an extremely busy one. After filling numerous engagements in New York, Omaha, Chicago, St. Louis, Cincinnati, Philadelphia, Boston, Montreal, Quebec, Toronto, Portland, etc., he is booked for seventeen concerts throughout the States of Texas, Arizona, California, Oregon and Washington. Later there will be appearances in Paris and London, followed by a tour of France, Belgium, Germany, England, Spain, Holland and Switzerland. Mr. Thibaud will return to America in December of this year for engagements during the months of January, February and March, 1921.

THE ZOELLNERS AND GODOWSKYS NEIGHBORS IN CALIFORNIA.

Leopold Godowsky and his family are close neighbors in Los Angeles of the Zoellner Quartet. The snapshots which accompany this article were taken just previous to starting on their respective tours. The Zoellners are now on their eighth trans-continental tour of this country, the tour having been divided into sections to facilitate good routing. Four months being allotted to the East and Middle West. So thoroughly are the ideals of the ensemble being recognized that their 1919-20 tour is solidly booked and the quartet is unable to accept any more engagements for this season. At the conclusion of their present tour, the Zoellners will again return to Los Angeles, which is to them the ideal and only country where they may gain needed rest and recreation.



Above—The Zoellners—Mr. and Mrs. Joseph Zoellner, Sr., Amandus Zoellner, Joseph, Jr., Antoinette and Ruth Zoellner, enjoying the Los Angeles climate in front of their home on Delaware Drive. Upper left insert—Joseph Zoellner, Sr., and Leopold Godowsky, a neighbor of the quartet. Lower right—The Zoellner Quartet with Mr. and Mrs. Leopold Godowsky and Mrs. Joseph Zoellner, Sr.



ANNA CASE.

Soprano of the Metropolitan Opera Company, who appeared recently with success at a Metropolitan Opera Sunday night concert, and who, last Friday evening, on a few moments' notice, substituted for Mary Garden at the Commodore Hotel musicale, achieving an additional triumph.



Krebs' Patriotic Song and Slogan

S. Walter Krebs, whose "Bugle Song" (Tennyson) was recently printed in the *MUSICAL COURIER*, and who had a booth and exhibit at "Playland" during Christmas week at Grand Central Palace, has issued and scattered over a large territory the following:

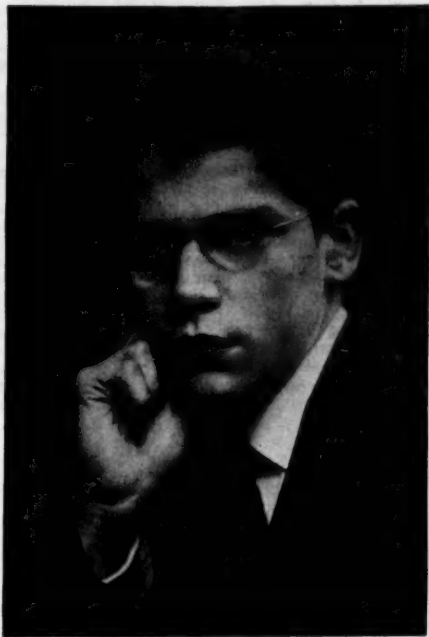
Let the following be the desire of our hearts, the ambition of our souls, the fruit of our minds, our slogan and one of our songs:

America! We live for thee,
This be our national, personal motto.
Though disappointments come and go,
Trials and sorrows ebb and flow,
Still my earnest cry will be,
"America, I LIVE for thee."

Regarding his patriotic song "America, We Live for Thee," the composer says:

I consider it an antidote for doctrines inimical to the welfare of the country.

If this song ever becomes national in any sense of the word, which of course includes universal adoption, and which equally of



S. WALTER KREBS,
Composer.

course only the future can tell, it will be one of the few national songs to have been written with the distinct purpose of challenge. . . .

The inspirational purpose of "America! We Live for Thee" is emphasized in the chorus, which ends with these lines:

"America! We live for thee,
Serving God and mankind, true democracy.
America, on land or sea,
Stands for law and justice, peace and liberty."

The sponsors of the song say these lines constitute in themselves a short answer to bad "isms." Among the organizations and individuals who have written letters of commendation to the composer are the Treasury Department, War Camp Community Service, ex-Ambassador Gerard, Otto H. Kahn and John Wanamaker.

Muzio Preparing for Buenos Ayres

In between rehearsals and performances at the Metropolitan Opera House and the various duties which accrue to a prima donna, Claudia Muzio, the young leading Italian soprano of the Metropolitan, is preparing for her season in the opera at Buenos Ayres where she will return next spring. Those hovering about the neighborhood of Central Park need not be surprised should they hear wafted on the wintry air, the cry of the Valkyrie or the strains of Elsa's Traum. Newshounds scenting a story must curb their impulse and refrain from bearding Gatti-Casazza in his den with frenzied appeals for a statement regarding his intentions of reviving more of the Wagnerian operas.

For the Wagnerian works are not being rehearsed for the purpose of rehabilitation at the Metropolitan, neither are they being rendered in the vernacular nor in German.

They are being sung in Italian by Claudia Muzio already in the throes of preparing her repertory for South America.

In addition to polishing her memory of "Lohengrin" and "Walküre" Miss Muzio is also refurbishing up her roles in "Valli" and "Traviata," and she will sing the latter in its original key.

"Usually," says Miss Muzio, "Violetta is sung by a coloratura soprano, and very rarely is it sung in the key in which it was written by the composer. It is a role which should be sung preferably by a dramatic soprano."

Miss Muzio has sung all these roles abroad with much success, but has not appeared in any of them in this country.

Leo Ornstein to Remain at Home

Leo Ornstein has refused the very flattering offers which have been received by him to play in European countries next season. These offers include one of five concerts in Holland, with an opening appearance under Willem Mengelberg at the Concert-Gebouw, Amsterdam. They include some orchestral appearances in London, Paris, Brussels, Copenhagen, and a minimum of fifteen recitals in Scandinavia. But, however, so emphatic and visible is the progress which Ornstein has made in this country, so flattering are the offers from managers and clubs who have not hitherto had Mr. Ornstein on their course, that after careful consultation with his manager, M. H. Hanson, he has decided to remain at home next year, and to play to American and Canadian audiences.

In fact, it did not take very much persuasion for Mr. Ornstein to give up this European trip. He feels that he can conquer Europe in later years, and that his first care is to enhance and solidify the hold which he has obtained upon the public of his own home country and the adjoining Canadian provinces.

Prokofieff and Rachmaninoff Contrasted

A recent article in *The Nation*, devoted to music, contrasted the two Sergeis—Rachmaninoff and Prokofieff—and the Russian spirit which they represent. "Rachmaninoff," it says, "belongs to the old Russia, the Russia of the Romanoffs with its ardent romanticism and gorgeous pageantry. Prokofieff, on the other hand is distinctly a

product of the intellectual and elemental forces now in upheaval. There is a primitive simplicity and strength about him so strangely at variance with the complexities of modern existence that at first he is difficult to classify. The critics call him a Bolshevik and to carry out the simile proceeded to find in his playing and in his compositions all the bestiality lately associated with Bolshevism. But ugliness is not bestiality, and in spite of, or perhaps because of, the critics the large crowds who came out of curiosity to hear ear-splitting noises and terrifying cacophonies remained to applaud vigorously the enchanting melodies, the exquisite nuances, the marvelous rhythmic effects evoked by the superb virtuosity of this tall, slim, blond young man."

Ferdinand Wachsman Scores at Two Recitals

An attractive program was arranged for the concert which was given in the Labor Lyceum, Brooklyn, on Friday evening, January 23, at which the soloists were Ferdinand Wachsman, pianist; Louise Elwell, dramatic soprano, and Alberto Bachmann, concertmaster of the New Symphony Orchestra. Under the auspices of the Rand School Music League, on Friday, January 16, Mr. Wachsman scored a real success when he appeared in joint recital with that gifted violinist, Helen Jeffrey.

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American Academy of Dramatic Arts Plays

The Lyceum Theater was crowded at the performance, the first of the thirty-sixth year, of the American Academy of Dramatic Arts and Empire Theater Dramatic School, Franklin Sargent, president, held January 16, when the comedy, "Betty Comes Back," by the Knipes, was given. The play was splendidly acted throughout. Carolyn Glen is very talented, and played the leading part well. Walter Ducart and Edwin Hensley were excellent in their parts, and Pauline Halpert as the colored girl was very funny, producing many laughs. The play is modern and amusing and has a good plot. All the young actors showed good dramatic training, the stage management also deserving praise. It is unusual to witness such a smooth performance by budding actors; all the more credit to the training school! Others who appeared were Daniel Parker, Paul Huber, John Coggeshall, Weston Ross, Elizabeth Coleman, Marie Meadows and Elinor Ritter.

The second performance of the season of the American Academy of Dramatic Arts at the Lyceum Theater gave Theresa Colburn opportunity in the part of Ida Lawson in Middleton's "Circles." Her acting would do credit to one of much more experience, and Wallace Hickman showed ability to portray different characters, for he appeared in this play as the professor, and in "Blind Mice" (by Edwin C. Ranck, first time) as Tom Morton. Julio Brown was good in her part of Elizabeth. John Coggeshall is a young actor whose good looks would carry him far, could he rid himself of a few mannerisms. Leward Meeker did his part very well, and Julio Brown and Irma Powers shared honors, both doing pleasing work. The audience listened with close attention to the serious opening play, enjoying the comedy "Blind Mice" greatly, and all the points made were at once recognized and applauded, recalls following for conspicuously good acting. A large audience attended, and in one of the boxes Manager Frohmann sat, evidently much interested in the young actors.

Moncrieff Scores with Newark Orchestra

The Newark Symphony Orchestra, Louis Ehrke, conductor, assisted by Alice Moncrieff, contralto, and Benjamin Levin, violinist, was heard in a concert at Proctor's Roof Theater, Newark, N. J., on the evening of January 19. The affair was the first concert of the organization's fifth season and drew a large audience.

The orchestral selections included: Dvorak's "New World" symphony, and the prelude to "The Mastersingers," Wagner. The reading of these numbers was particularly smooth, the symphony's tonal quality being very commendable. Those interested in the organization deserve credit for endeavoring to establish it as a permanent feature of Newark's musical activities.

Miss Moncrieff sang an aria from "La Gioconda" and a group of songs including "Come Again," Dowland; "Give Me Thy Heart," Francis Hopkinson; "Oh Father," Erkki Melartin, and "The Time for Making Songs Has Come," James A. Rogers. The singer made a most favorable impression upon her hearers with her mezzo soprano voice of lovely quality, her careful phrasing and intelligent interpretations. In the operatic aria she disclosed much feeling and the audience was so delighted with her singing that she was obliged to give an encore at the close of

her group, which was, "A Little Old Town," Squires. Sara Reynard furnished excellent accompaniments.

Mr. Levin, a pupil of Mr. Ehrke's, revealed much talent in his rendition of the concerto for violin and orchestra, Wieniawski. He possesses a pure and musical tone as well as ample technic.

Jessie Fenner Hill Studio Recital

A recital by pupils of Jessie Fenner Hill on Saturday evening, January 31, attracted a good sized and fashionable audience to her beautiful residence studio in the Metropolitan Opera House Building, New York. Those who participated were Jeanette Thomas, Julia Forrest, Elizabeth Bradish, Julia Lawrence, Irma G. Fenner and Gladys Hahn, whose work reflected great credit upon Mrs. Hill.

The program opened with Godard's berceuse in which the voices of Miss Thomas, Mrs. Bradish and Miss Forrest blended beautifully. Miss Thomas followed, singing "Vissi d'Arte" from "Tosca," Puccini, and "Do Not Go, My Love," Hageman. Her voice has broadened materially, and her delivery was warm and effective. Miss Forrest, who suffered from a slight cold, did not sing her allotted solos, but, in her stead, Julia Lawrence rendered a group of three songs. Mrs. Bradish was heard in the "Habenera" from "Carmen," Bizet; and MacFayden's "Inter Nos," which she sang charmingly. "Sweet and Low," for female voices, sung by the Misses Thomas, Forrest, and Mrs. Bradish, was another ensemble number which particularly pleased the audience. Miss Francois delivered a short and interesting lecture on "The Necessity of Dramatic Training for Singers," and as a closing number an amusing operetta entitled "The Model Maid" was performed, in which the Misses Fenner and Hahn made a decidedly favorable impression.

Vahrah Hanbury's Rapid Success

Vahrah Hanbury, soprano, who was engaged as solo soprano at the Church of the Divine Paternity, New York City last October, has been asked to sign a new contract which extends her present arrangement for sixteen months from its expiration. It would be difficult to get a better testimony of the satisfaction which this gifted young artist has given. During the last week she sang at Columbia University, New York City, and at Witherpoon Hall, in Philadelphia.

Miss Hanbury's engagements up to date, have not taken her west of Chicago, but early in March she starts on a tour which extends north to Grand Rapids and south to New Orleans, rounding out a season which has included about thirty concerts.

Middelschulte's Bach Transcription Praised

Bach's "Chaconne" for violin solo is admired by all musicians, and is found on the programs of all great violinists. Pianists delight in presenting the same work in the wonderful transcription by Busoni, who treats the Bach work organically. With all their great skill pianists can only imitate the "King of instruments." Wilhelm Middelschulte's transcription for organ solo of this Bach work gives first-class organists a rare opportunity to enrich their programs with a fine and effective number. Busoni, in a letter to Mr. Middelschulte, regarded the

dedication of this transcription to him an especial honor. A second transcription of this same work, "for string orchestra and organ," made a great impression in musical circles. Henri Marteau, the celebrated French violinist, wrote the following letter to Mr. Middelschulte:

My Honored Colleague:

It was with great pleasure that I read your arrangement of the Bach chaconne and am convinced that the composition in this novel but at all events genuine Bachian conception will also make its customary and grandiose impression. It would mean to carry out to Athens, should I venture to speak of your art of counterpoint, and I simply desire to express to you today my admiration.

With an affirmation of my unbounded admiration, I remain,
Sincerely yours,
HENRI MARTEAU.

A Mayo Wadler Adventure

Mayo Wadler, the violinist, has been winning nothing but praise wherever he has appeared with Luisa Tetrazzini. Recently while the Tetrazzini company was in Texas, Mr. Wadler was called upon on two days' notice to fill a recital date at Hillsboro for the MacDowell Club, left vacant by the untimely death of Maud Powell. He played a program which included the Coleridge-Taylor ballade and the Sarasate "Gypsy Airs," as well as numerous shorter numbers, and gave most complete satisfaction to the club members, as was evident from their applause.

An amusing incident occurred before the concert. As Mr. Wadler and his accompanist proceeded to enter the rear entrance of the hall, they were halted by a bewhiskered old gentleman, who flashed a searchlight into their faces and informed them that none but the musicians themselves could gain admittance through that door. Presumably he was expecting a long haired, broad brimmed hat and flowing necktie sort of a person. Mr. Wadler produced his instrument. He looked at it very dubiously, and then asked Signor Cimara for his. It availed nothing to tell him that he was a pianist and couldn't possibly carry his instrument with him. The old man was adamant and stood his ground firmly. Fortunately, an officer of the club passed by and came to the artists' rescue. When Mr. Wadler got on the stage, he found a cat comfortably dozing before the piano. It gave one look of dismay and chagrin, feeling, possibly, the competition was too much, and with a bound leaped from the stage and sped down the aisle to the rear of the hall.

Stransky Offers "Pathetique" Symphony

Tschaikowsky's "Pathetique" symphony is on the New York Philharmonic Orchestra program for the concert of Friday afternoon (tomorrow), February 6, when it will be directed by Mr. Stransky for the first time this season. Marguerite Namara will be the assisting artist at this performance. The soprano will sing the aria, "Depuis le jour" from Charpentier's "Louise," and three shorter selections by Grieg, Massenet and Debussy. Among the purely orchestral numbers will appear Sibelius' Tone Poems "The Swan of Tuonela," "Finlandia," and a first performance of an overture "in Romantic Style" by an American, Hugo Riesenfeld.

A Beethoven-Wagner program with Guiomar Novaes as the assisting artist is announced for the Philharmonic's concert in Carnegie Hall, Saturday evening, February 7. Selections from "Lohengrin," "Parsifal" and "Tannhauser" have been chosen for this concert, while the Beethoven numbers include the "Leonore No. 3" overture, and the fourth piano concerto, in G major, in which Miss Novaes will be featured.

Edwin Hughes Pupil on Tour

Edwin Hughes has received word from his pupil, Arthur Klein, that the tour arranged by the committee of the National Federation of Music Clubs for him and two other young artists (Ruth Hutchinson, soprano, and Terry Ferrell, violinist), who won the national prizes at the biennial convention of the Federation in Peterboro, N. H., last summer, has had a very successful beginning in Chicago. A tour of over thirty concerts has been booked. There are to be three appearances in Chicago, besides a number of others in Illinois, and additional engagements in the following States: Iowa, Wisconsin, Ohio, Michigan, West Virginia, Pennsylvania, Missouri, Tennessee, Alabama, New York, New Jersey, Connecticut and Rhode Island. Others being booked will keep the young artists busy up until at least the end of March.

Mildred Wellerson in Palisade Park Concert

Mildred Wellerson, the phenomenal child cellist, recently appeared as soloist in a concert at Palisade Park, N. J., where she scored a tremendous success. The Borough News of December 12 speaks as follows of her performance: "Mildred, the cellist, rendered a concerto by Popper, and a group of solo pieces. As soon as her bow touched the strings, the audience immediately realized that a genius was before them. Her big and mellow tone captivated everybody and her clear and brilliant technic was enthusiastically received. She was recalled again and again and was compelled to give not less than five encores."

Next Campus Concert February 24

The Campus Concert Course instituted at New York University by Reinald Werrenrath began its ninth annual series of concerts on January 27 at the Auditorium on University Heights. The remaining concerts will take place on February 24, March 16 and April 27. Mr. Werrenrath, a New York University graduate, founded the course on a purely educational basis. It is inaugurated as a regular part of the curriculum at the Heights and is largely attended by undergraduates. The public, however, has been much impressed with the purpose and scope of the concerts, and a large subscription attendance has been the result.



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"CLEOPATRA'S NIGHT" HAS A BEAUTIFUL PRODUCTION AT THE METROPOLITAN

Caruso and Ponselle Star in "La Forza del Destino"—
Evelyn Scotney, Substituting for Garrison, Pleases
in "Le Coq d'Or"—"Trovatore" Brings Added
Success for Muzio, Gordon and Kingston
—Martinelli, Well Again, Scores Hit

(Continued from page 5.)

the breach and sustained the situation deftly with his musical embellishments. The text contains passages of high poetical beauty and at all times the language is elevated and in the heroic style appropriate to the large subject. One could have wished for a quicker finale. It would have been more effective had Cleopatra not kissed the dead lips of Meiamoun, but merely indicated her desire to do so, and interrupted by the trumpets of Antony, turned her back on her lover of a night and ascended the steps with queenly dignity. From what the world knows of Cleopatra it does not seem likely that she would become very sentimental, and certainly not self-sacrificing enough to kiss the lips of a man who had just died from a poison so virulent that it killed him in an instant.

Hadley's music starts with a Straussian theme à la Salome which gives the keynote to the whole score, for it is a score thoroughly modernistic in conception and treatment without however losing sight of the purely lyrical opportunities. Hadley has his orchestra well in hand and knows how to use it skillfully for coloring and characterization. His touch is sure in the expression of moods and one never has to find fault with his taste or judgment. The music accompanying the early scenes with Cleopatra, Mardion and Meiamoun is especially resourceful. The dances in the second act, the lover's lyric outbursts and the tonal depiction of the finale are other examples of Hadley at his best. He has not striven to make his score entirely Oriental but it is shot through in parts with Eastern hues that help to lend atmosphere and glow to the tonal life of the opera. The intermezzo between the acts is a piece of writing of rare beauty and appeal. Hadley may well be proud of the work he has done in "Cleopatra's Night" which adds a dignified and finely finished product to the sparse list of operas composed by natives of our land.

CAST AND INTERPRETATION.

Cleopatra	Frances Alda
Meiamoun	Orville Harrold
Mardion	Jeanne Gordon
Mark Antony	Vincenzo Reschiglian
Iras	Marie Tiffany

The Eunuch.....Millo Pico
Chief Officer.....Louis D'Angelo
Conductor, Gennaro Papi.

Frances Alda scored one of the biggest hits of her career as Cleopatra, whom she mimed with power, passion and seductiveness. The episodes of anger and imperiousness were as convincingly portrayed as the scenes of amorous abandonment. The episode of the bath revealed that Mme. Alda might make also an effective Aphrodite. In her singing, the diva used all the sweetness of voice and vocal art which have made her famous here through so many years. She now is at the zenith of her talent and accomplishments.

Orville Harrold created a sensation with his tonal outpourings of which he gave unstintingly. His voice is as luscious and well controlled as that of any tenor now before the public and the science of operatic singing holds no secrets from him. The audience applauded him vociferously and the din was highly significant for members of the paid clique were observed to stand about in stony silence.

Jeanne Jordon had a short part as Mardion but did it with much fire and skill. Marie Tiffany delivered her few measures with incisiveness and intelligence.

"Pagliacci" wound up the afternoon, with Caruso, Scotti, and Florence Easton. Scotti had not been seen and heard here for awhile as Tonio and he presented a keenly worked out impersonation. Mme. Easton was a mellifluous and attractive Nedda.

SUNDAY EVENING CONCERT, JANUARY 25.

Arthur Rubinstein was the headliner for the Sunday evening concert, January 25, and many of the admirers, which this excellent pianist has made for his art, were on hand to enjoy the Saint-Saëns concerto in G minor, of which he gave a finished performance. Three smaller numbers, the scherzo in C sharp minor and berceuse of Chopin and the tenth rhapsody of Liszt, made up the group for his second appearance. In these, as in the bigger work, he showed himself the thorough master of his instrument, winning from his audience prolonged and enthusiastic applause.

The program also called for the appearance of Claudia Muzio and Orville Harrold, but neither of them were present, their places being taken by Marie Sundelius and Giovanni Martino. Mme. Sundelius is a special favorite and was heard to particular advantage in a group comprising Mrs. Beach's "Ah, Love But a Day," Brewer's "The Fairy Pipers," and a Swedish folksong. The Brewer number had to be repeated and the singer was recalled many times and forced to give additional numbers.

Under Richard Hageman's direction the orchestra was up to its high standard, playing such old favorites as the "William Tell" overture and the "Rhapsody Espana," of Chabrier, with splendid finish.

"LA FORZA DEL DESTINO," MONDAY, JANUARY 26.

"La Forza del Destino" repeated at the Metropolitan Opera House on Monday evening, January 26, drew a capacity house. The cast, including Caruso, Besanzoni, Ponselle, Mardones and Chalmers, was the same as previously heard, except that Renato Zanelli replaced Giuseppe De Luca in the role of Don Carlos. And he sang the part with a great deal of understanding and sympathy.

Miss Ponselle was in particularly good form and revealed all the fresh, rich quality of her voice, both in her solo and ensemble numbers. The audience was not hesitant about expressing its approval. As for Caruso, his Alvaro has become so well known and so valuable a part of his repertory, that it is only necessary here to add that he repeated all his former success in the role and aroused the inevitable enthusiasm. The duet, "Solenne in Quest' Ora," was one of the high water marks of the evening. Besanzoni and the balance of the cast rounded out an excellent performance.

"Le Coq d'Or," TUESDAY, JANUARY 27 (MATINEE).

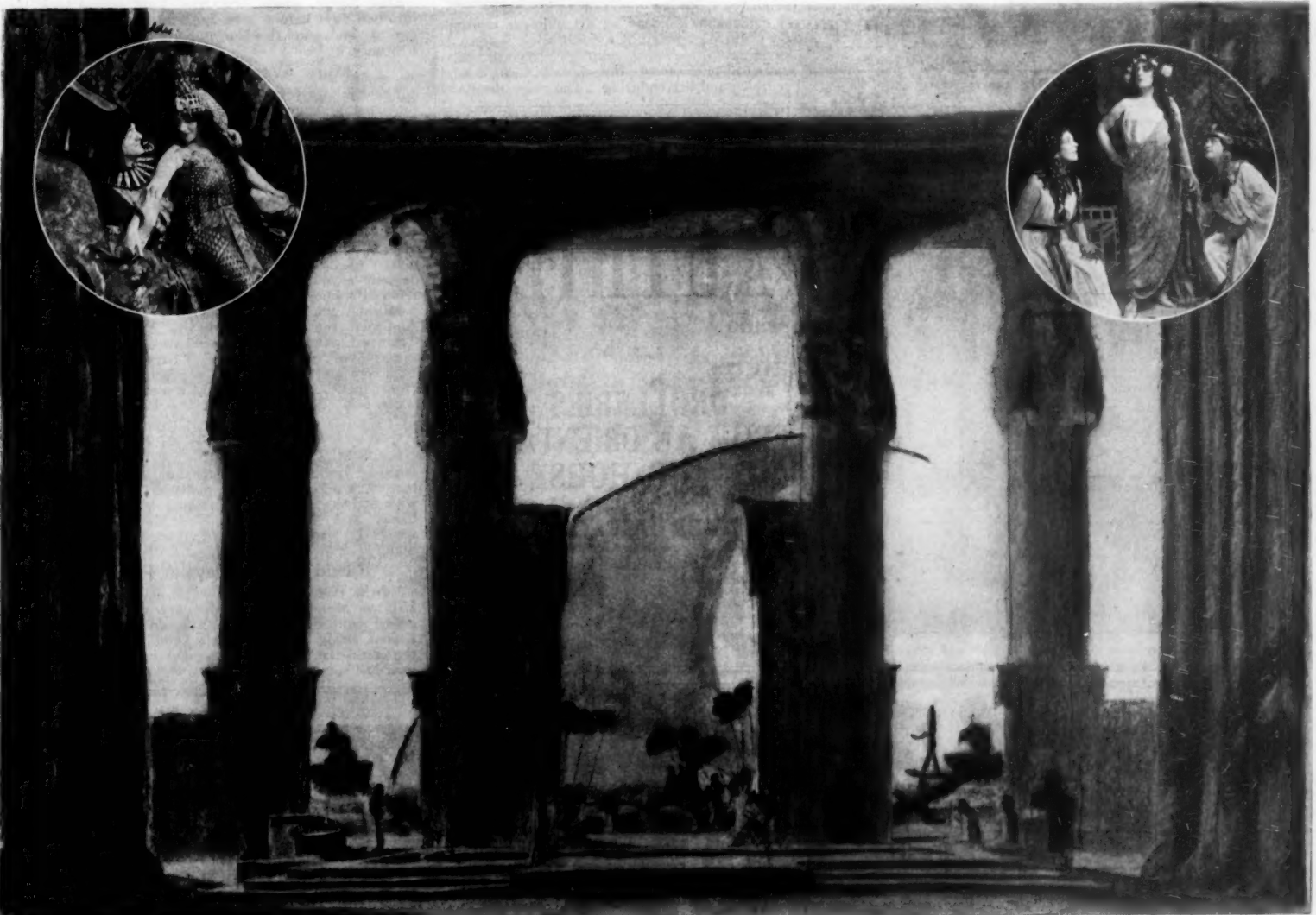
The Metropolitan inaugurated the series of special matinees, which it always gives during the Chicago Opera invasion, with a performance of the delightful Russian ballet, "Le Coq d'Or," particularly aimed at the children. The one change from former casts was Evelyn Scotney, who sang the role of the Princess in place of Mabel Garrison, who was suffering from a cold. Miss Scotney, although she had had but a short time for preparation, sang the very difficult music with splendid art and assurance—in fact, it was the best work she has yet shown at the Metropolitan, and the audience was not slow to applaud her. The other principal roles were sung by Didur, Sundelius, Diaz, Berat and Ananian, while Bolm, Galli, Bartik and Florence Rudolph danced the leading parts of the pantomime. Giuseppe Bamboschek, conducting the work for the first time, gave an excellent reading.

"IL TROVATORE," TUESDAY, JANUARY 27.

"Il Trovatore" drew a full house to the Brooklyn Academy on Tuesday evening, January 27, and, with the excellent cast which has appeared at the Metropolitan in the previous performances of this popular Verdi opera, there was no lack of enthusiasm on the part of the listeners.

Claudia Muzio invested the role of Leonora with much charm, and her lovely voice was at all times a source of genuine pleasure. The Azucena of Jeanne Gordon is nothing less than a real triumph, for she imparts life and meaning to her portrayal of the unhappy gypsy. On this occasion the same full, vibrant tone was in evidence that has endeared her to the opera goers of the Metropolitan. Morgan Kingston makes a capital Manrico, and Amato is equally capable in his handling of the part of Count di

(Continued on page 44.)



Insert Photos by White Studios

METROPOLITAN PREMIERE OF THE NEW AMERICAN OPERA, "CLEOPATRA'S NIGHT," BY HENRY HADLEY.

Here is pictured the magnificent setting for the first act, and is reproduced directly from the original sketch by Norman Bell-Geddes, who designed the scenery. The left insert shows Frances Alda as Cleopatra, and Orville Harrold as Meiamoun; the other, Cleopatra attended by her two slaves, Mardion (Jeanne Gordon) and Iras (Marie Tiffany).

Dr. Wolle Heard as Lecturer

There are few musicians and music lovers who do not know Dr. J. Fred Wolle, as the conductor of Bethlehem's famous Bach Choir, but not so many are familiar with him in the role of lecturer. Yet Dr. Wolle gave excellent testimony of his ability along those lines when he appeared before the Thursday Evening Club of Bethlehem on January 22. According to the Globe his lecture in the auditorium of the Woman's Club placed him definitely before the public as a lecturer of exceptional qualities. His audience was rapturously enthusiastic and thoroughly enjoyed the immortal composer, Bach, from a new angle.

Dr. Wolle disappointed many of his hearers who expected a dry treatment of his subject—the Mass in B minor. Fun and seriousness were blended happily and those who heard the lecture know more about the Mass and its construction than they dreamed they were learning at the time.

Stating that he intended to lecture in English, not phonetic English, following the style of Maurice Maeterlinck, Dr. Wolle launched into his subject reverting to the fact that musical ceremonials attended temple worship in the time of the Assyrians, Egyptians, Greeks, Romans and the American Indian. By quotations from the Bible he showed how song and the music of instruments had figured in the ancient Jewish ceremonials. Following this line of thought he alluded to the angel songs on the night when Christ was born; the song of Mary; the singing of a hymn at the institution of the sacrament of the Lord's Supper.

As the centuries passed, music continued to form an important part of religious service and gradually the Mass of the Roman Catholic church was evolved and as musical forms changed so it was altered musically until in the Middle Ages resulted the complex musical forms used at the Eucharistic celebrations. The lecturer dissected the Kyrie, an old form of prayer retaining its Greek name (proving that in the very early church Greek was the language used in the Mass), and the fag end of the litany that preceded it; the Gloria, or greater doxology, the hymn of the angels sung at Christ's birth; the Credo, or Nicene creed, expressive of doctrinal truth and coming out of the conflict of religious beliefs beginning as early as the second century; the Hosanna and Benedictus founded on the entry of Christ into Jerusalem, and the Agnus Dei at the close of the litany. The Mass, as we know it now, is the result of long development.

After some description of the evolution of the Mass of which the foregoing is only a brief suggestion the speaker launched into his analysis of the greatest choral work ever written, the Mass in B minor, written by Johann Sebastian Bach, though a Lutheran living in Leipsic and organist in St. Thomas Church. Opposed often by his consistory he wrote this magnificent masterpiece to present to the Grand Duke Frederick, a Roman Catholic, with the hope that that ruler would make him court musician or grant him some preferment.

Frederick, however, left this immortal composition without attention for three years. Dr. Wolle described the origin of counterpoint in music and the abuse of this style of writing, which resulted in the writing of masses with strange names such as "The Mass of the Red Noses," "Mass of the Armed Man," "Hymn of the Ass," used at the donkey festival, commemorative of the flight of the

Holy Family into Egypt, during which a donkey was led into the cathedrals followed by priests braying like donkeys.

Composers of the Mass finally grew so realistic that in their manuscripts they colored their notes according to the hue of the words used. Grass, for example, was written in green notes; blood, in red, and so on. Naturally this sort of thing had to be stopped, and at the Council of Trent, in the sixteenth century, the church fathers put an end to the abuses and the cardinals appealed to Palestrina to write a Mass which is still in use today and known as the Marcelline Mass.

At first Masses were vocal, but gradually instruments were introduced and by the time of Bach, born in 1685, the world was ready for the greatest choral work ever written, the Mass in B minor.

By word and by musical illustrations upon the piano Dr. Wolle gave his hearers a delightful understanding of the six musical divisions of the work and called attention to the elaboration of a simple musical phrase of three or four notes into pages of excellent, marvelous melody by Bach. The Gloria alone is composed of eight parts in the Mass in B minor.

The lecturer was very happy in his allusion to the musical form known as the fugue, derived from "fuga" (flight), suggesting the flying in of notes one after another. He said that a definition he had heard of the fugue defined it as a musical composition composed of parts that come in one by one and make the people go out one by one.

Dr. Wolle also said that Bach's manner of using five voice parts instead of four, as customary, was wise since sopranos are always more numerous other voices.

Another Regneas Artist Successful

In these days of keen competition, not only in the business world, but also in the realms of art, where individuals strive, not so much for money as for glory and fame, it takes a combination of knowledge, courage and natural equipment to produce such absolutely satisfying results as was the case on January 14 at Wallace Hall, Newark, N. J.

In this case the knowledge was held by that oft-tried and successful vocal instructor, Joseph Regneas, who each season starts young artists on the road to vocal fame. The courage of good judgment was furnished by Joseph Fuerstman, who has presented such artists as McCormack, Galli-Curci, Rachmaninoff, Heifetz, etc., to Newark in his World Famous Artists' Series, while the vocal equipment and accomplishments of Mary Potter, contralto, furnished the nucleus for the very successful recital. The program, covering a wide range of voice literature, received splendid treatment. The voice itself is golden, round and luscious in quality, with an unusually wide range. To this natural equipment is added an art quite as unusual. Here is a contralto who does not force her low notes.

During her three years' work with Mr. Regneas, Miss Potter has attained those vocal principles which are bound to make her voice and art enduring. The voice through-



MARY POTTER,
Contralto.

out its entire range flows with ease and smoothness, colorful and ingratiating. It is capable of and expresses nuances quite uncommon. A very interesting fact is that this young singer is but twenty-one years of age, having studied first with Mme. Mulford Hunt, the contralto, from whom she acquired her foundation. The building continued on this foundation by Joseph Regneas is most gratifying. Mme. Mulford Hunt was in the audience, and showed great pleasure in the splendid advancement made by the young singer.

Cornelius Van Vliet, the Dutch cellist, was the assisting artist, and no greater praise can be bestowed upon his playing than to say he was one hundred per cent. Van Vliet. Harry Oliver Hirt and Edna Stoessel furnished most artistic and satisfactory accompaniments.

Miss Potter, whose first New York recital took place just two days before, will sing at Lakeview, Conn., January 25, and with the Contemporary Club of Newark in February.

Music Week at Rivoli and Rialto

The Rialto Orchestra is celebrating Music Week with the most pretentious music program it has offered in a long time. Hugo Riesenfeld is presenting the grand finale from the second act of "Aida," with Alma Doria, soprano; Mme. Pascova, contralto; Edoardo Albano, baritone, and a tenor, as well as a mixed chorus of twenty voices, which will be a permanent institution to both the Rivoli and Rialto. Mr. Riesenfeld has tried it out with his overtures and once with his production of scenes from "Faust." The public likes the work of the added voices, and hereafter it will be used regularly. Sascha Fidelman, concertmaster of the Rialto Orchestra, plays a violin solo, Mendelssohn's concerto, and John Priest, the organ solo, march from "Feramos," by Anton Rubinstein.

Music Week also sees a chorus at the Rivoli with Betty Andersen, soprano, and Sudwarth Frazier, tenor, singing "In the Gloaming," with special stage settings. The overture, played by the orchestra of fifty musicians, Frederick Stahlberg and Joseph Littau conducting, is the bacchanale from "Samson and Delilah." Firmin Swinnen renders the organ solo, "Marche Heroique," by Le Beau.

Caselotti Pupil Applauded

Guido H. Caselotti filled a very successful engagement with the League Society at the League Building in Flushing, N. Y., on Tuesday, January 20. Mrs. Haines sang with artistic finish "Mi chiamano Mimi," from "La Bohème," and "Robin, Robin, Sing Me a Song," Spross, to which she was obliged to add, as an encore, Rogers' "The Star."

Edwin Hughes Plays at Hood College

Edwin Hughes appeared at Hood College, Frederick, Md., on Monday evening, January 19, presenting before a very enthusiastic audience a program of works by Beethoven, Grieg, Chopin, Fannie Dillon and Johann Strauss, the last named being represented by the concert giver's own brilliant paraphrase on the "Wiener Blut" waltz.



"A High Priestess of Modern Song"

—MUSICAL AMERICA

EVA
GAUTHIER

Soprano

Features

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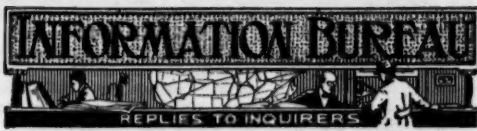
Joseph MacQueen in "Oregonian" Jan. 16th, 1920

"Fair Violinist—soon demonstrated she is violin star of high excellence, with a tone of spun gold and a technic that dazzles—Estelle Gray American violinist—was charming, 'With a speaking voice like a silver bell'—A far reaching, sweetly toned voice."

"Lhevinne is a young piano star—a genius for portraying soft, poetic effects and as suddenly changing to furious, roaring tornadoes. He won warm applause. Mr. Lhevinne's own music shows rugged, solid imagination and much tonal beauty."

J. L. Wallin in the "Journal" and Aileen Brong in the "Telegram" all said words to exactly the same effect. Needless to say the City of Portland immediately planned another Gray-Lhevinne concert for the Municipal Auditorium. JUST ANOTHER GRAY-LHEVINNE RETURN DATE.

"Masterpieces of
the great com-
posers made
human and ap-
pealing"



[Attention, anonymous letter writers, attention!!!]

Recently there have been many anonymous letters received by the Information Bureau. It is against the rule of this department to answer such communications, and notice is now given that all letters, to receive an answer, must have the name of the writer attached and address given. No attention will be paid to others. The many letters of thanks received prove the value of the information that has been given to inquirers. If you are serious in your question, sign your name and receive the benefit of the Information Bureau's answer.]

WILLIAM SHAKESPEARE IN DES MOINES.

"Will you please give me William Shakespeare's address?"

Referring to the above inquiry in the January 13 issue of the MUSICAL COURIER, Mr. Shakespeare writes to say that he now is located at 250 Franklin avenue, Des Moines, Ia.

AN OLD PIANO.

"Would like to know what you can offer for a piano made by Currier of Boston in 1812? If you do not care for it, can you refer me to some one who would like to buy it as a souvenir?"

There is such a large number of these old pianos offered for sale that it cannot be said they have any value whatever. When they bear the name, or make, of some well known piano firm still in existence, there might be some slight chance of obtaining a small price. As a matter of fact, the name "Currier" does not carry any weight whatever, and the name is entirely unknown to anyone of whom inquiry has been made.

If you should advertise it in some of the leading daily or weekly newspapers in your State it might be that some one would like such an ancient musical instrument, but there is no market for such a piano at present, at least no market known to the Information Bureau. One member of the staff of the MUSICAL COURIER tells us that "hundreds of these ancient instruments are in existence."

ORNSTEIN SONGS.

"It would be a favor if you will tell me where I can purchase the songs of Leo Ornstein."

You can find the songs of Leo Ornstein at any of the music shops probably, as they are published by Breitkopf & Hartel, Carl Fischer, Oliver Ditson Company and Schott. In connection with your inquiry, it can be said that the songs by this young composer are considered, according to a reliable authority, as "most beautiful and charming." It is understood that Carl Fischer has a number of unpublished ones in manuscript.

SOUTH AMERICAN TOUR.

"I should greatly appreciate it if you will furnish me with information as to the proper channels through which to work in order to arrange a tour of the principal cities in South America. Either the name of some artist who has been there recently or of one of the managers who book artists for that part of the world."

If you will communicate with Anthony Bagarozzy, 1495 Broadway, New York City, you can obtain full information as to a tour in South America.

ABOUT DI MACCHI.

"Is Clemente Di Macchi, who was accompanist for the operas given in concert form at Hunter College, N. Y., last season, in any way connected with that institution?"

No, Mr. Di Macchi is not and never was connected in any official capacity with Hunter College. He was not engaged as a substitute teacher, nor even in any temporary capacity.

WHO SELLS THEM?

"Your answers have proven so successful that I am going to turn to you again for assistance. Will you please find where I may obtain the piano parts for the following pieces (the flute parts I have): Overture, 'La Muette de Portici,' this was published by a Philadelphia firm; three pieces by Stasny: 'Kutschke Polka,' 'Papageno Polka' and 'Amaranth Polka'; Verdi's, 'Ernani,' arranged by G. Garibaldi; 'Le Cheval de Bronze,' and D. Godfrey's 'Les Gardes de la Reine.'"

"I would also like 'Album for Flute and Piano,' by Remusat. The album contains six pieces and it is No. 6; J. Capuletti, that is most wanted. Schott, of London, was the publisher. A fantastic concertante by Paul Vellot, 'Les Puritains,' completes the list of my requirements. Not all are of foreign publication, but any information which you can ascertain will be greatly appreciated."

You can find the piano parts of "La Muette de Portici" at G. Schirmer's. This is the edition published by B. Schott's Son, Mayence. The Oliver Ditson Company, of Boston, publishes it under the title of "Masaniello." Carl Fischer also publishes an orchestra arrangement with piano accompaniment. The Stasny pieces were published by B. Schott's Son, Mayence, but at several places in this city it was said they were "out of stock." You can, of course, order these pieces from Europe through G. Schirmer, although it may take some time for the order to be filled. At Schirmer's they have a fantastic upon two melodies for flute and piano from "La Sonnambula" and "Les Puritains." The album for flute and piano is not obtainable at any of the publishers visited. Why not write to Schott, of London? The address is 159 Regent street, Luckhardt and Belder, West Fortieth street, New York, have good foreign connections and they could doubtless help you in obtaining what you wish.

FRANCIS ALLITSEN.

"Please send me the name of the composer of the setting of 'The Lord Is My Light and My Salvation,' as sung by John McCormack this season."

Francis Allitsen.

WHAT CITY WANTS AN ORCHESTRA?

"Could you give me any information as to a city where I could start an orchestra? Also would you oblige me with the address of an agency which supplies the orchestras with players?"

This is rather a large question to answer, for the conditions in various parts of the country must be taken into consideration. Many of the cities now have their own orchestras, and Sacramento, Cal., is about to add to the number. In the case of that city, a conductor well known in San Francisco, and all through California for that matter, has already been chosen. It is of course late in the year to start forming an orchestra as players are engaged already for the coming season. What are the conditions in your own city? Are there not places in your State where an orchestra would be wanted and where your proximity would naturally suggest your being the leader? There is such an awakening in music in this country that opportunities should present themselves, but you would have to make yourself known. Naturally an orchestra must have a financial backing, whether in a large or small city. There should be many opportunities in your part of the country of which you could avail yourself by bringing the needs of a local orchestra to the attention of leading citizens and musicians. The American Federation of Musicians would undoubtedly supply players. The address is 110 West Fortieth street, New York City.

THE JULLIARD BEQUEST.

"Will you please let me know the name of the chairman who has charge of the fund for the education of young musicians. I think the name of the party who left the money was Julliard or some such name. I know of a very talented young violinist, who at present is not taking lessons because of lack of funds, and thought that aid might be secured from this source, as the young lady in question is very worthy and can furnish the very best of references as regards character and ability as a violinist. She is fourteen years old and has taken lessons for eight years from one of the best teachers in

New England. It can be said that she is a girl of unusual promise."

When the contents of the will of the late Auguste Julliard were announced, the executors, who are the committee for the planning of the manner in which the funds shall be used, gave an interview to some of the daily papers of New York City, in which it was expressly stated that it would take at least one year to formulate their plans. This was late in the spring, and since that time there has been a suit brought to break the will. This suit has now been abandoned, but it is probable that it will have delayed any action on the part of the committee. Now that the way is again open for plans to be discussed, it will undoubtedly take a year to have them in shape to announce to the public. Whenever these plans are ready there will be an announcement in the MUSICAL COURIER. Therefore, at the present time, there is no chance for any assistance from this fund for students, no matter how talented they may be.

BEGINNING THE PIANO LESSONS.

"I am seventeen years old and would like to begin taking piano lessons. Do you think it too late to learn to play thoroughly well? I do not mean that I want to become a professional player; I know it is too late for that. I work during the day, but could practice for an hour each day at the beginning and a longer period as I advanced. I intend to pay a dollar at the beginning. I want a teacher who could review thoroughly the elementary principles and be efficient in advancing further. Could you give me the address of a teacher who would be suitable for me?"

It would not be too late for you to begin taking piano lessons at seventeen, but it would certainly be difficult for you to find any teacher whose fee was only a dollar, who would be worth your while. It would be far better for you to have a really first class, reliable teacher in the commencement of your studies, who would give you a splendid groundwork for future development, than to be badly taught at first. An hour a day is too little time to practice if you wish to make good progress. It might be that in your city there are some music schools where you could obtain lessons at a lower rate than from a private teacher, but the chief thing is to be well taught; one good lesson a week is worth six or seven poor ones. The fundamental principles of any art must be thoroughly learned if any real benefit is to result. You seem so earnest that you will probably be glad to have real advice given you.

MUSICAL SIGNS AND WONDERS.

"Will you please tell me when the tenor sign used in orchestras for viola and cello was invented and the use? I should also like to know if Latin headings and signs were ever used instead of the familiar Italian. It appears to me that music being universal and Latin a dead language, the makers of music would help the poor students of all nations by adopting a universal system and thus relieve one of the difficulties of pondering over a language sign that we neither know what it means or what course to pursue."

The "tenor sign," as you call it, is in reality the C clef and simply indicates the position of middle C upon the staff. It is one of the very old clefs, probably older than either the F or the G clef, but the exact date of its introduction into music is not given in any of the histories. When used, as it is for the viola, on the middle line of the staff (thus locating middle C on that line), it is often called the alto clef, and when used above the fourth line of the staff, as it is for the cello, it is called the tenor clef, but in reality it is simply the C clef, as stated above. You may have noticed in choral music published by the Oliver Ditson Company that the C clef is used in a most unusual manner for the tenor voice, upon the third space of the staff (where the C above middle C is situated when the G clef is used). This is presumably merely to indicate that the notes as sung by a tenor sound an octave lower than written.

As for the use of Latin, St. Ambrose, who died in 497, and who is supposed to have been the author of the "Te Deum Laudamus," must have known both Latin and Italian, as it was at the end of the fourth century when he introduced the "Ambrosian chant" in

the cathedral at Milan, but in the description of the different chants not only is Italian used, but also French and Latin. It would be of much assistance to you in trying to get at the understanding of the signs if you would consult the "Dictionary of Musical Terms," by Theodore Baker, Ph. D., published by G. Schirmer, Inc., 3 East Forty-third street, New York City.

Carrara to Feature American Songs at Recital

Ever since the announcement that the Italian lyric dramatic soprano is to appear in recital on February 10 at Aeolian Hall she has been swamped with a great number of native compositions. It is an impossible feat to have them sung at one single recital, even where the program is to be devoted exclusively to native compositions. The musical literature of America has increased in numbers and in quality. Aware of the fact that this country has produced many fine compositions, Olga Carrara, before selecting the composers of other lands, went through a great number of American songs, and finally decided to feature some of them, with the intention of giving more prominence to our native compositions when her appearances are increased. She is a firm believer in American songs and, such being her creed, at her February recital she will sing "Joy," by Alexander Rihm; "The Last Hour," by A. Walter Kramer; "Only of Thee" and "Me," by Marion Bower, and the latest sensation from the pen of Manna-Zucca, entitled "Rachem." This song is to be given in Italian. Owing to many requests she will feature "Absence," by Martin.

Max Rosen Normal in His Musical Tastes

Max Rosen's own composition called "Romanze," which he has featured on several of his concert programs this season, has aroused considerable interest in the young violinist as a composer. According to an interviewer who recently talked with him on the subject, "Max Rosen is a disciple of Verdi in that marvelous man's credo, 'return to the antique: it will be progress.' He scarcely will compass the music of Strauss in his good opinion, while Debussy, Schoenberg et al. make him excessively nervous. He recognizes their musicianship, but he cannot enjoy their art. Beethoven breaking rules in his eighth symphony is one thing. Debussy and the rest of the moderns overturning the tonal system is another. Beethoven, Max Rosen believes to be made truly in the image of God, a creator. The others mock at creation and would destroy it or plunge it into anarchy."

Matzenauer, De Luca, Rubinstein at Biltmore

The seventh Biltmore Friday Morning Musicales will take place in the Grand Ballroom of the Hotel Biltmore on February 6. The soloists on this occasion will be: Margaret Matzenauer, contralto; Giuseppe De Luca, baritone, and Arthur Rubinstein, pianist.



John Warren Erb

Conductor Song Coach Accompanist

Wins Unanimous Endorsement
as Conductor of the Oratorio Society of the New York City
Christian Science Institute, in its concert at Carnegie Hall,
January 9, 1920

MUSICAL AMERICA

The chorus, an unusually large one of more than 250 voices, sang in reverential mood and with evident sincerity under the direction of John Warren Erb, an excellent musician.

MUSICAL COURIER

Under the musicianly guidance of John Warren Erb, chorus and soloists acquitted themselves very creditably. Credit is due both Conductor Erb and the chorus for the results achieved in "Glory Now to Thee Be Given," Bach, which proved to be extremely effective.

MUSICAL LEADER

John Warren Erb is responsible for one of the most successful choral concerts ever undertaken by a young organization. The chorus showed excellent training and a keen understanding of the best characteristics of part singing.

MUSIC NEWS

Unstinted praise must go to John Warren Erb, the conductor of this organization. His devotion, his energy, his musicianship, his ability, were in evidence from the inception of the concert until the concluding number. He conducted in a manner that inspired the chorus and soloists.



For Appointment, Address Secretary
241 West 72nd Street, New York
Telephone, Columbus 2848

DE KOVEN'S "RIP VAN WINKLE" WINS SYMPATHETIC APPROVAL AS GIVEN BY CHICAGO OPERA

"Pelleas and Melisande" Superbly Presented, with Mary Garden and Maguenat in Title Roles—Miura Scores Success in "Butterfly" and "Chrysantheme"—"L'Heure Espagnole" with Gall Well Liked—Ruffo Fine in "Pagliacci"—Bonci Scores Triumph in "Masked Ball"

(Continued from page 5.)

WORK IS WELL INTERPRETED.

Georges Baklanoff gave an ideal interpretation of the role of Rip, tender, rollicking, appealing. He sang with unfailing art. His diction left something to be desired but it was understandable enough to give at least a clue to his utterances at most of the important moments. Hector Dufranne as Hendrick Hudson, presented another of his notable characterizations, and his sonorous voice went well with the roystering air he assumed. Gustave Huberdeau added comedy and propulsiveness as Vedder. Evelyn Herbert made her New York debut in the part of Peterkee and lent to it the charm of beauty in face and figure, the atmosphere of youth, and a fresh, vibrant voice, which, while it showed signs of lack of stage experience here and there, on the whole gave much pleasure. The role is a very trying one for even a routinized artist, and does not offer opportunities for variety of vocalism or acting. Next Saturday Miss Herbert is slated to do Mimi in "Bohème," and at that time it will be possible to form a fuller estimate of her abilities. The audience received her Peterkee with every mark of favor. Edna Darch was excellent as Katrina and invested her contributions with spirited histrionism and musically sophisticated and vocally sym-

thetic use of her brilliant voice. Constantin Nicolay, always reliable, gave a splendid account of Derrick Van Bummel's measures and actions. Edmond Warnery, as Jan, added materially to the dramatic life of the occasion. Emma Noe was a lively and clear voiced Goose Girl. Alexander Smallens, the conductor, exhibited baton technic of a good order.

The scenery and general stage arrangements were in fine taste and earned many compliments from connoisseurs.

As a matter of record the complete cast is appended:

Rip Van Winkle Georges Baklanoff
Hendrick Hudson Hector Dufranne
Dirck Spuytenduyvil Edouard Cotreuil
Nicholas Vedder Gustave Huberdeau
Peterkee Evelyn Herbert (debut)
Katrina Edna Darch
Derrick Van Bummel Constantin Nicolay
Jan Van Bummel Edmond Warnery
Hans Van Bummel Harold Carroll
Goose Girl Emma Noe
Conductor Alexander Smallens (debut)

"PELLEAS AND MELISANDE," TUESDAY, JANUARY 27.

Debussy's "Pelleas and Melisande" is some fifteen years old now, perhaps old enough so that it can be viewed in proper perspective. It is a work entitled to that much abused adjective "unique." It marks an epoch in writing for the stage and seems likely to remain the only master-work to represent its own epoch. It is interesting, it is effective—and it is altogether too long. It is very colorful—until the ear gets accustomed to the color, after an act or two, and then it becomes monotonous. Certainly the Chicago Opera cast could not be surpassed by any other company today. It was that of the last few years, with Mary Garden and Alfred Maguenat in the title roles, supported by Hector Dufranne, Gustave Huberdeau and Dora De Philippe, with Maria Claessens and Constantin Nicolay in smaller roles. The recent performances in Chicago were reviewed at length. Here is only necessary to remark that Melisande is immeasurably the best role that Miss Garden does and that she did it well Tuesday evening; that there is probably no better Pelleas than Maguenat—one desires no better; that the supporting cast was evenly excellent throughout—Miss De Philippe is indeed a specialist in the role of Little Yniold; and that Marcel Charlier gave a carefully thought out and painstaking reading of the score.

The "news" of the evening was the presence of Maurice Maeterlinck, accompanied by his second wife, in a box; he had never seen the opera when his first wife used to sing in it, and one can venture to believe that he lost nothing by waiting to see Miss Garden incorporate his heroine. There was scattered applause throughout the evening and a real burst of enthusiasm at the end of the third act. Miss Garden and Miss Farrar, it may be observed, have similar manners when authors are present.

"MADAME CHRYSANTHEME," WEDNESDAY, JANUARY 28 (MATINEE).

Those who went to the Lexington for the Wednesday matinee expecting to see "grand" opera were disappointed,

for "Madame Chrysantheme" is far from grand, but those who accepted the work for what it is, a light, dainty trifle of opera-comique—almost, indeed, comic opera—were entertained by a delightful work which suffers only from being a bit too long in proportion to the strength of the material. The story is simply that of Madame Butterfly without the tragic ending; instead of committing harikari, Madame Chrysantheme sends her departing lover a missive explaining how truly she loved him and how genuinely she misses him, and over this he philosophizes in the epilogue on the bridge of the ship which takes him back to France. (Pierre Loti's little tale, by the way, was written long before the short story that made John Luther Long famous.)

Andre Messager's music is best characterized by the word agreeable. It flows on and on, melodically and harmonically innocuous, never disturbing and not once rising to a moment of poignant interest. One longs for the hand of a Léo Delibes, which would have lent distinction to so attractive a story.

Tamaki Miura was the heroine. It was the happy Butterfly of the first act over again. The little singer possesses great charm and daintiness, which were evident throughout, and in the scene of parting her sorrow was convincing. Vocally she improves with each season. Her voice has gained in strength and beauty and she uses it with most decided ability. It was an afternoon of distinct success for her and, were her Butterfly not already so famous throughout the land, her Madame Chrysantheme by itself would entitle her to serious consideration as an operatic artist of the first rank. The principal male role, Pierre, fell to Charles Fontaine. He has a most agreeable voice and sings with decided style—French style. He acted with vivacity and spirit and ably seconded Mme. Miura. Hector Dufranne, the ever reliable, was thoroughly satisfactory both vocally and in his acting as Yves, a sailor, Pierre's confidant, and he had a miraculous make-up which made him appear like a youth of twenty-two. Dorothy Follis, in the role of Oyouki, made her New York debut with the company. She has a pleasant, pure light soprano voice, of no great volume, and sung her little air with taste. Edmond Warnery, buffo tenor, was excellent in the character role of the marriage broker. Minor roles were capably done by Anna Corenti, Eloise De Valois and Jose Mojica.

Serge Oukrainsky, who designed the short ballet, received, with Mlle. Ledowa, the largest applause of the afternoon, the audience insisting upon a repetition of the clever dances. Louis Hasselmans conducted capably and with care, as he always does.

The scenery, designed by Herman Rosse, deserves special mention. The device of a stage upon a stage was used with taste and discretion and the pictures, simple in line and in splendidly harmonious color, were fascinating. The costumes—also by Mr. Rosse—were some of the best that the Chicago organization has ever shown here. All in all, the excellence of the work and its production deserved a much larger audience than it attracted.

"L'HEURE ESPAGNOLE" AND "PAGLIACCI" (EVENING).

"L'Heure Espagnole" and "Pagliacci," Ravel's scintillating little one act opera (or "musical comedy" as he calls it) proved to be a charming bit of orchestral tomfoolery, vocal effervescence, and farcical story of a slyly risqué kind. Franc Nohain's libretto handles the familiar stage situation of the faithless wife who is visited by several gallants simultaneously and hides them about her apartment. In this case the amorous ones are placed in clocks. A certain well muscled muleteer arrives on the scene and manages to win the lady's admiration. The ensuing complications relate to the carrying upstairs (to the bedchamber) of the clocks by the strong young muleteer. Finally she commands him upstairs again "without the clock," and accompanies him there. Nothing much is left to the imagination in the text but as the American audience did not understand all the words, the racy doings on the stage excited neither the laughter of those with a sense of humor or the confusion of those with a sense of shame.

Ravel's choice of this Rabelaisian libretto reminds one of Richard Strauss' similar proclivities, just as Ravel's treatment of his score reminds one of the Strauss orchestral methods under the same conditions. The Ravel music is ultra modern, melodious in momentary suggestion here and there and never sustainedly lyrical, and for the rest the matter is all descriptive, and used as tonal comment and illustration. All the tricks to which Ravel has accustomed us elsewhere are in "L'Heure Espagnole" and they are tricks thoroughly delightful, sparkling with humor, esprit, cleverness. A strong satirical vein runs through the entire score, the burlesque of coloratura opera being especially laughable.

Yvonne Gall sang and acted the role of the wife with much sprightliness and temperament. She looked extremely attractive. Desire Defrere had a small role as the husband (this is not meant playfully) but did it with much intelligence and effect. The lusty muleteer was Alfred Maguenat, a splendid artist who realized the full possibilities (also this is not to be taken as literally as it sounds) of the character. Edouard Cotreuil and Edmond Warnery filled the parts of the gallants acceptably. Louis Hasselmans conducted but was not able to gloss over certain roughnesses in the orchestra.

"Pagliacci" had Titta Ruffo as Tonio and that meant a tremendous delivery of the prologue, tremendous in vocal volume and in conception. He exhibited all his old time tonal fire and force, his rare singing art, and his kindling temperamental drive. His high tones still have tenor timbre. His acting is masterful histrionism. A truly frenetic ovation greeted Ruffo after the prologue and it was of such proportions that he had to repeat the finale of the number. Maria Santillan sang Nedda with a clear and well schooled voice and acted with routinized finish. Forrest Lamont gave his familiar Canio, a very convincing performance, warm in color and exciting in climax. His voice was at its best and he had moments that thrilled deeply. Lodovico Oliviero was Beppo and Desire Defrere was Silvio, a well considered and well executed piece of work. Conductor Gino Marinuzzi put life, light and shade into the score and did so with ease and completeness.

"THE LOVE OF THREE KINGS," THURSDAY, JANUARY 29.

The repetition of Montemezzi's absorbingly interesting opera showed the orchestra in excellent form and Marinuzzi at his best, which means that the score was inter-

"Thomas Rivals Best of Concert and Opera Voices."
—N. Y. Tribune.

JOHN CHARLES THOMAS AMERICA'S FAVORITE BARYTONE



Owing to his exclusive contract calling for his appearance in the Fritz Kreisler-Victor Jacobi operetta "Apple Blossoms," during its engagement at the Globe Theatre, Mr. Thomas's concert appearances are necessarily limited in number this season.

FIRST RECITAL—AEOLIAN HALL
Monday Matinee, February 16, 1920

Concert Direction: MARK A. LUESCHER, New York Hippodrome

A Card—

To EVA GAUTHIER

The intrepid champion of the new
in the art of song

We express admiration
and the hope that her
fascinating song recitals
will increasingly attract
all those who wish to
keep abreast of the times

G. SCHIRMER
3 E. 43d St., New York

preted beautifully and exerted all its inherent appeal and effect.

Mary Garden again gave a picturesque version of *Fiore* and repeated the impression she made on the opening night at the Lexington Theater. Baklanoff and Lazzari added strikingly to the ensemble. Edward Johnson's lovely voice and intelligent acting were in evidence throughout his every moment on the stage. He is a tenor of such superior caliber as to make Americans proud to own him as a compatriot. His *Avito* is worthy to rank with the best individual performance given here by any tenor in any modern opera.

"THE MASKED BALL," SATURDAY, JANUARY 31 (MATINEE).

"Riccardo, Count of Warwick, Governor of Boston," paid a visit to New York last Saturday afternoon in the person of Alessandro Bonci, singing in the metropolis for the first time in several years as the hero of Verdi's "Masked Ball." Did the Count have to repeat the "Laughing Song?" He did! And the most spontaneous tribute to the inimitable way in which he delivered it was the fact that the audience laughed heartily with him as he sang it. Of course that same "Laughing Song" is only one small episode of "The Masked Ball" and the veteran Italian tenor, on whom a half century of life and a quarter century of career sit with astonishing lightness, sang all the afternoon with all the splendid art—the real *bel canto*—which so long has been his, while his voice has the same astonishing sweetness as ever and is as fresh as when he made his debut in 1896; further, in appearance he is the same dapper, neat little gentleman, and acts with surety and finish. There was a throng of his admirers on hand to welcome him back and the afternoon was a distinct triumph for him.

Florence Macbeth, as the Page, sang as well as she looked, which is as high a compliment as can be paid her, for she was indeed charming in appearance. The role does not afford her much opportunity to sing, but the two short arias were done with an artistic perfection, which makes one wait eagerly her appearance in other and longer parts. Cyrena Van Gordon, as Ulrica, displayed her unusually beautiful voice to great advantage. It is an organ of great power and Miss Van Gordon would lose nothing by employing its entire strength less often. The Amelia was Kathryn Lynbrook, taking the place of Rosa Raisa, originally announced for the part. Miss Lynbrook deserves praise for the thoroughly competent way in which she took her temporary place with the company. She acted throughout with taste and discretion, fitting in as if she were regularly accustomed to a place in the ensemble. Her voice is a powerful one, of real dramatic soprano quality, and the only trace of the nervousness which naturally must have been hers under the circumstances was slight inclination to shrillness in the extreme upper range. On the whole, however, she was a most acceptable Amelia. The duet of the second act was done by her and Bonci with great effect. Baklanoff, the Russian baritone, sang and acted Renato with his usual surety and finish. The "Eritu" received a great round of applause. This artist is one of the mainstays of the Chicago organization. Lazzari and Nicolay sang the twin basses most effectively, while Defrere gave his usual art to the small role of Silvano. Rimini was on the house program for Renato, though Baklanoff sang it, and Marinuzzi was listed as conductor, though De Angelis directed. He is the most uninspired, uninteresting time-beater that has appeared here in a long time.

"MADAME BUTTERFLY," JANUARY 31.

Tamaki Miura in "Madame Butterfly" attracted what might almost be called a "sold out" house on Saturday evening, January 31, when she essayed the part of the little Japanese maiden—an undertaking that has resulted so sensationally for the singer. New Yorkers have heard Mme. Miura in the part before and have been thrilled not only by her lovely singing voice, but also by her excellent acting. Saturday evening, Mme. Miura was none the less impressive; in fact, her performance served only to strengthen the admirable impression that she had made previously. In voice she seemed even in better form than on the Wednesday previous. Her voice is bigger and rounder than last year and of pleasing sweetness. In the first act she delighted the audience with her charming coquettishness and grace, a well drawn contrast to her despair and grief in the following acts. The writer could go on describing the wonderful little artist at length, but it is perhaps more to the point to declare that after once having heard Mme. Miura in the title role of "Madame Butterfly" he is ever content to hear her in that role.

Forrest Lamont was an excellent Pinkerton. Vocally he came up to all expectations and made a fine looking officer in his well fitting uniform. In the love scene his acting was very realistic. The Sharpless was in the capable hands of Georges Baklanoff, whose fine voice was admirably suited to the music allotted to him. Others in the cast were: Irene Pavloska as Suzuki, Emma Noe, Vittorio Trevisan, Desire Defrere, Lodovico Oliviero and Constantin Nicolay, in smaller parts. Hasselmanns conducted.

SUNDAY EVENING CONCERT, FEBRUARY 1.

Gino Marinuzzi had the first opportunity to demonstrate how fine a conductor he really is at the first Sunday night concert of the Chicago Opera Association, given at the Hippodrome on February 1. He directed the fifth Beethoven symphony—leading, as usual, without score—and showed with the first few bars what splendid musicianship is his. There was a tinge of the Latin in his interpretation of the work—a little more warmth and elasticity than one hears in the usual reading—and that made it but the more interesting. The man played excellently and there was great enthusiasm for Marinuzzi and his work when the symphony ended. The other orchestral works, the "Benvenuto Cellini" overture of Berlioz and Rossini's overture to "Semiramide," were also finely performed.

The soloists were Yvonne Gall and Titta Ruffo. Miss Gall—than whom there is no better French soprano singing today—sang the "Louise" aria delightfully and also showed her fine art and voice to great advantage in an aria from Godard's "Tasso," a work practically unknown here. A group of songs was also given with a fineness and delicacy which is seldom to be met within an operatic singer.

Ruffo sang a seldom heard aria from Leoncavallo's "Chatterton," the Drinking Song from "Hamlet," Tchaikovsky's "Don Juan's Serenade" and the Rossini tarantella. The "Hamlet" number came next before the closing orchestral piece of the concert and after Ruffo had sung, it seemed literally as if the applause would never end. Twice Marinuzzi started his men and twice they had to stop, while Ruffo reappeared to bow; finally he began a third time and proceeded to play through, although the applause persisted and Ruffo came out twice more while the orchestra was playing. There is no need of saying anything new about Ruffo. His is a phenomenal voice and when he uses it as he did Sunday evening he is hors concours among baritones.

[See pages 34 and 35 for photographs of noted figures of the Chicago Opera Association now taking a prominent part in the organization's New York season.—Editor's Note.]

Music for Washington's Birthday

Music will play a dominating part in the Washington's Birthday celebrations of the American Legion posts on February 22. On this occasion the Legion posts throughout the country are to distribute, with appropriate exercises, honorary testimonials presented by the French Government to the nearest of kin of American soldiers who gave their lives in the great war. The program adopted by the Legion, which was prepared for the purpose by War Camp Community Service, will include the playing by an orchestra of one French and one American composition, the singing of Fay Foster's "The Americans Come!" by a soloist, and a pageant scene. In this pageant the characters are to be Columbia, La France, an A. E. F. soldier, and a little Alsatian girl. The singing of "The Marseillaise" and "The Star Spangled Banner" will mark the climax of the pageant. It is suggested that the co-operation of the superintendent of schools be secured in the different cities to have "The Marseillaise" taught to all the school children, in anticipation of its being sung on this occasion.

For the orchestral numbers the following works have been suggested: American compositions—"Comedy Overture," Henry F. Gilbert, for symphony orchestra; "Humoresque on Negro Minstrel Themes," Henry F. Gilbert; "Indian Suite"—first movement—MacDowell; "Woodland Suite"—op. 42—MacDowell; "Scotch Poem," MacDowell; selection from a Victor Herbert operetta, "Fortune Teller"; overture, "In Bohemia," Hadley; "Jubilee," from "Three Symphonic Sketches," Chadwick; "Grand American Fantasia," Theodore Bendix; "Processional March," George L. Tracy.

French compositions—"Sorcerer's Apprentice," Dukas; French military march from "Algerian Suite," Saint-Saëns; "Alsatian Scenes," Massenet; "Scenes Poétiques," Godard; march and procession of Bacchus from the ballet "Sylvia," Delibes; overture, "Cheval de Bronze," Auber; selection from "Faust," Gounod; invocation from St. Cecilia Mass, Gounod; march from "Scenes Pittoresques," Massenet; Angelus from "Scenes Pittoresques," Massenet; "The Watch of the Angel Guardian," Gabriel Pierné; intermezzo from "Naila," Delibes. Songs—"Here Comes the Flag," Chadwick; "Follow the Flag," Converse.

Schmitz Talks at Settlement School

The January musicale and reception of the Brooklyn Music School Settlement was held Sunday afternoon, January 25, at the school building, 525 Grand avenue. The concert room was crowded to its capacity with the pupils and friends of the school, the guest of honor being E. Robert Schmitz, the French pianist, who is well known in this country and in Europe not only as a piano soloist, but also as lecturer and conductor. He founded the symphony orchestra in Paris which bears his name, and was leader of his French Schola Cantorum. After a short program given by the students of the school, Mr. Schmitz gave a most interesting talk on modern French music, especially that of Debussy, and played many illustrations.

Jacobs Reorganizes His String Quartet

Max Jacobs, prior to accepting the conductorship of the Orchestral Society of New York, for over six years was the head of a string quartet, an organization which received high praise from music critics in the metropolis and vicinity. Mr. Jacobs has decided to reorganize this quartet, and the personnel of the new organization will be as follows: Max Jacobs, first violin; Hans Meyer, second violin; Carl Binhack, viola, and Bernard Altschuler, cellist. Mr. Jacobs

is arranging to have the quartet give some concerts this season.

Adelaide Fischer's Recital Date Changed

After an absence of more than a year, Adelaide Fischer, the American soprano, returns to the concert field on February 17 in her annual New York recital, having chosen for this event the Little Theater, which has recently been rebuilt and enlarged. Miss Fischer's program will include several manuscript numbers and songs by American composers which have not as yet been heard in New York. She was recently heard at a musicale at the Waldorf-Astoria Hotel given by one of New York's prominent literary clubs.

Arens Honored in San Diego

San Diego, Cal., January 22, 1920.—F. X. Arens, the voice coach and specialist, is spending a year in San Diego, Cal., for his health. The San Diego Sun devoted much space to a joint reception given in his honor at the Kelton Studios January 20, in which his pupil and assistant, Carl Morris, also shared. It was given by the Music Teachers' Association and the Professional Musicians' Guild of San Diego, and some hundreds of guests attended. Mr. Arens has a few selected pupils, and finds the climate wonderful. R. F.

SCRANTON REPUBLICAN.

JANUARY 15, 1920.

PILZER SCORES BIG HIT IN CONCERT

An unusually pleasing recital was given last night at the Young Men's Hebrew Association auditorium, when Maxilian Pilzer, the well known violinist, gave a program that included several interesting compositions of his own. Mr. Pilzer knows how to arrange a program—not a small gift, by the way, and his selections last evening were a compliment to the intelligence of the audience.

A Concerto in E Minor opened the list. This was by Nardini and it was played with a masterly effect and showed a smooth and beautiful tonal quality. His interpretation of Wieniawski's *Faust* Fantasia was an achievement both in the indication of superb technique and the individuality brought out in the finale. "The Tago," a brilliantly played Franke number, brought out insistent recalls, while Mr. Pilzer's own conception of the "Kol Nidre" was not only exceedingly interesting, but expressive of the devotional character of the subject and the rich imagination of the composer. He followed with a waltz by Chopin, languorous and colorful. His Spanish dance (Rachfeld) was a bright tone picture, while his cradle song—another of his own compositions—indicated both originality and feeling.

The last program number was "Caprice Basque" by Sarasate, showing a distinct Spanish influence. This was given with delicacy and reserve. Mr. Pilzer was very generous with his encores.

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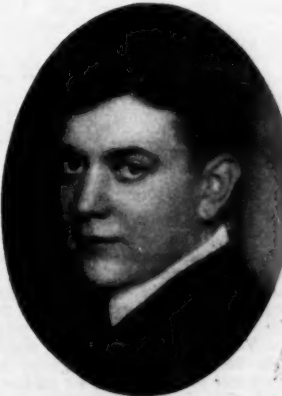
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ERNESTO BERÚMEN

RECITAL RUTLAND, VT., JANUARY 9



"Berúmen is the poet-musician who sees the story in composition and tells the tale with all the feeling and passion and pathos which an artist can throw into the expression of a song without words.

"He won his audience from the start, and his personal appearance only emphasizes the style of music which he plays. While his selections contained the most difficult passages, showing his wonderful technique in his runs, octave work, heavy chords and dramatic left hand work, still these were incidental to the themes themselves, which were ever chosen to express some great emotion.

"In the 'May Night' by Palmgren one felt that 'Every clod feels a stir of might, an instinct within which reaches and towers and climbs to a soul in grass or flower.' The 'Orientale' by Amani carried one to the Far East, and in the 'Novelozza' Berúmen in a masterly way drew from a torrent of sound one single note which symbolized the whole, and from that tone continued the theme. This was undoubtedly his most artistic touch.

"All through Berúmen's work there was ever in his phrasing the charm of lingering lovingly over certain tones and the feeling of longing expectancy for the note which would follow. This was especially noticeable in the 'Romance' by Frank La Forge. The 'Valse de Concert,' written in honor of Berúmen by this composer, was especially adapted to the combination of his brilliancy and charm of rendition."—Rutland News, January 10th, 1920.

Management: HAENSEL & JONES

;; Aeolian Hall, New York

METROPOLITAN OPERA

(Continued from page 39.)

Luna. Minnie Egner appeared as Inez, and others in small parts were Martino, Audisio and Reschiglian. Papi conducted.

"FAUST," WEDNESDAY, JANUARY 28.

In "Faust," Mr. Martinelli returned to the boards after being out of several casts on account of indisposition, of which he happily showed no trace, singing the title role in good voice and with his wonted command of the vocal art. Miss Farrar gave her accustomed picture of Marguerite. The two Frenchmen in the cast of this French opera, Messrs. Couzinou and Rother, both sang well, but the former, as Valentin, has, as an actor, that vitality and force, the lack of which prevents the latter from being other than monotonous in whatever role he undertakes. Kathleen Howard, Mary Ellis and Louis d'Angelo completed the cast, while Albert Wolff put life into the old drama from the conductor's stand.

"BLUE BIRD," THURSDAY, JANUARY 29.

Albert Wolff's "Blue Bird" was heard on Thursday evening, January 29, at the Metropolitan Opera House. The performance was none the less interesting than upon former occasions, in one respect being a little more so.

Marie Sundelius sang the part of the cat and did so very commendably. Outside of this, the cast was the same.

"OBERON," JANUARY 30.

A large audience heard "Oberon" at the Metropolitan Opera House on Friday evening, January 30. The cast was the same as on previous occasions, except that Thomas Chalmers was the Sherazmin and Carl Schlegel the Almansar. Both of these artists sang and acted their respective parts excellently, a statement which might also be made about the principals of the performance: Rosa Ponselle, Giovanni Martinelli, Marie Sundelius, Giovanni Martino and Rafael Diaz. The baton was in the authoritative hands of Arthur Bodanzky.

PUCCINI TRIPLE BILL, SATURDAY, JANUARY 31 (EVENING).

Nothing of unusual importance occurred at the Metropolitan performance of the three one act Puccini operas on Saturday evening, January 31. Even with popular prices the bill failed to draw the usually crowded house. The casts remained practically the same as at the previous presentations this year, and much evidence of approval was shown the long list of worthy artists who appeared. Judging from the response of the audience it seemed that Marie Sundelius, who was charming in voice and manner as Lauretta in "Gianni Schicchi," came in for a special share of the evening's honors. Moranzoni conducted.

SUNDAY EVENING CONCERT, FEBRUARY 1.

Ten encores on a program of eight numbers gives some idea of the enthusiasm of the Sunday night throng at the eleventh concert of the Metropolitan Opera House personnel, on February 1. Of course Mischa Elman won most of these; his playing of Lalo's Spanish symphony was such that two encores were demanded. The first of these was the "Prize Song," which had in it wondrous expression. His was the last set number of the program, consisting of the Wagner-Wilhelmj "Siegfried" paraphrase and Wieniawski's "Souvenir de Moscow." Music-loving Russians in large numbers, always present when Elman plays, encored the "Souvenir," with its folk melody and Russian national hymn. Alas! Where is that hymn now? Following the brace of Elman pieces he played no less than three encores, among them the sombre melody from "Coq d'Or." The popular "Irish Rhapsody," of Herbert, brought the orchestra under Hageman an encore. Florence Easton got two encores after her singing, special applause following "Songs My Mother Taught Me," when she sang "My Laddie." The same was the case with basso Zanelli, who was heard in French numbers. Hadley's "Herod" overture opened the concert. Messrs. Bonime and Tyroler were at the piano as accompanists.

Next Week's Metropolitan Repertory

"Aida" will be given at a special matinee on Thursday afternoon, February 12, with Muzio, Matzenauer, Tiffany, Crimi, Amato, Martino and Moranzoni. Other operas next week will be: Monday, "Samson et Dalila," with Matzenauer, Caruso, Whitehill, Mardones, Wolff; Wednesday, "Carmen," with Farrar, Sundelius, Martinelli, Couzinou, Rother, Wolff; Thursday, "Marta," with Barrientos, Perini, Caruso, De Luca, Malatesta, Bodanzky; Friday, "La Bohème," with Alda, Sparkes, Harrold, Scotti, De Seguro, Didur, Papi; Saturday matinee, "Zaza," with Farrar, Howard, Arden, Ingram, Egner, Crimi, Amato, Picco, Moranzoni; Saturday evening, "The Blue Bird," with Delaunoy, Ellis, Gordon, Perini, Easton, Romaine, Couzinou, Rother, Wolff.

Pablo Casals, cellist, will play at the Sunday night concert, February 8. Claudia Muzio, Jeanne Gordon and Giulio Crimi will sing. The orchestra will be directed by Richard Hageman.

Votichenko in Washington

Sasha Votichenko has just returned from Washington where he gave a Concert Intime de Musique Ancienne at the residence of Colonel Robert M. Thompson and his wife, on Saturday evening, January 31, under the distinguished patronage of Mrs. Lansing, George Bakhmeteff, Mrs. Marshall Field, Baroness de Cartier de Marchienne, wife of the Belgian Ambassador, Mme. Sulzer, wife of the Ambassador of Poland, Princess Ghika, Mrs. Borden Harriman, Mrs. Nicholas Longworth, and other women prominent in Washington society.

Mr. Votichenko was assisted by Lydia Ferguson who sang a group of songs entitled "Satires and Chansons populaires du XVIIIe Siecle," and Baroness de Markoff, who recently gave her first New York piano recital at Aeolian Hall. Votichenko played a number of his own compositions, which have recently been featured by the Russian Symphony Orchestra in Washington, Philadelphia, Savannah, Atlanta and other cities included in the tour. The Russian Symphony Orchestra, conducted by Modest Altschuler, will assist Votichenko at his next recital, which will be given at Aeolian Hall, New York, on Saturday evening, February 14. Among the numbers which will be played by Mr. Votichenko on the tympanon are: "Fantaisies" (Gluck), "Hopak" (Moussorgsky) and "Vicelles Melodies Francaises," an arrangement of French themes of the XVII Century, as played on the tympanon at the Court of Louis XIV. One of the interesting features on the program is, Votichenko's "Song of the Chain" which will be sung with the orchestra by the Russian Cathedral Quartet. This quartet had the honor of singing for President Wilson at the White House, where it scored an immense success.

Elsa Fischer Quartet Very Popular

The popularity of the Elsa Fischer String Quartet has grown perceptibly. Important engagements filled by this charming organization during the month of January were: January 16, recital given by Dr. and Mrs. Herbert S. Carter, New York; January 18, for the MacDowell Club of New York; January 20, at the Academy of Music, Newburgh, N. Y., for the Newburgh Choral Society; at the Garrick Theater, New York, on January 25, for the Irish Musical and Dramatic Society, when Grainger's "Molly on the Shore" made another great hit, and on January 26, for the Schubert Club in Stamford, Conn.

Yvonne De Treville to Aid the N. F. M. C. During Music Week



YVONNE DE TREVILLE,
Soprano.

Yvonne De Treville will act as hostess on Thursday, and singer on Friday of this week, at the big Music Show at the Grand Central Palace, under the auspices of the National Federation of Music Clubs. Upon the latter occasion, three arias and some American songs will be her contribution to the program. Her many friends and admirers will be glad to know that she has entirely recovered from her accident.

Riesensfeld to Conduct His Romantic Overture

Hugo Riesensfeld, director of the Rivoli and Rialto Theaters, has accepted the invitation of the Philharmonic Society of New York to conduct at the first presentation of his romantic overture by that organization at Carnegie Hall, Friday afternoon, February 6. Two days after his Carnegie Hall debut Mr. Riesensfeld's symphonic poem will be presented by the Los Angeles Symphony Orchestra, Adolf Tandler, conductor.

Mrs. George C. Jell Passes Away

Mrs. George C. Jell, whose maiden name was Aileen Louise Shea, died at her home in New York on January 18, of pneumonia, following the influenza. Burial took place at the home of her family in Memphis, Tenn., whither the body was taken by her husband. Mrs. Jell, before her marriage, was a leader of the social set in Memphis and well known as an amateur singer. Mr. Jell is the manager of the recording laboratories of the Columbia Graphophone Co.

Trio Aeolienne Plays Czerwonky's Trio

The Trio Aeolienne, Richard Czerwonky, violinist; Bruno Steindel, cellist, and Moses Boguslawski, pianist, gave a very successful concert in St. Paul at the People's Church, under the auspices of the Schubert Club, on January 14, and at Rochester, Minn., January 15. The feature number on these programs was Mr. Czerwonky's own trio in E flat, which met with tremendous success.

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José Mardones

Basso, Metropolitan Opera Company



"Baker of Seville," Metropolitan, New York, November 27, 1919

Mr. Mardones is one of the best Basilio of recent years, and his voice is probably the finest now to be heard at the opera house, always with the exception of that of Mr. Caruso. His "La Calumnia" last night was delivered superbly. —New York Tribune.

Basilio was again Mr. Mardones, the richest, most rollicking bass of a Basilio in years. —The Evening Sun.

Mr. Mardones, amusing and resonant voiced, as Don Basilio, and whose singing of the "Calumnia" air was received with tumultuous applause. —The Sun.

"La Jive," Metropolitan, Philadelphia, January 6, 1920

Real distinction both vocally and dramatically was brought to the part of the Cardinal by the Spanish basso, José Mardones, who sang his subterranean measures with ease and power. —North American.

Mr. Mardones, in the role of Cardinal Brogli, poured out his voluminous voice with his usual suavity and nonchalance. Here is a real bass singer. —Press.

Mardones made an imposing Cardinal in the voluminous richness of his superb bass voice as well as in appearance and manner. —Evening Bulletin.

Concert engagements booked by
METROPOLITAN MUSICAL BUREAU
AEOLIAN HALL, NEW YORK

Mr. Mardones makes Columbia Records exclusively

ACROSS THE COUNTRY

(Continued from page 32.)

ture artist. Those who heard him predict a great future success if he expands into the full development that his rare gift merits.

Sousa and his band appeared in two concerts Christmas afternoon and evening. About 4,000 persons enjoyed each performance, and it was a treat to hear the "March King" and his men play the spirited numbers for which they are renowned. Mary Baker, soprano; Florence Harde-man, violinist; H. Benne Henton, saxophone, and Frank Simon, cornetist, were featured as soloists with the band, which was brought to Dallas by Earl D. Behrends.

The second concert of the Dallas Symphony Orchestra was given on New Year's night, under the leadership of Walter Fried, and proved even more interesting than the first concert. Meyerbeer's "Coronation March" was played and the "Don Juan" overture, by Mozart, with several lighter numbers. Mrs. Albert Smith, soprano, sang delightfully the "Bird Song" from "Pagliacci" on this occasion, accompanied by David Grove, organist of St. Matthew's Cathedral. She responded to two encores.

A great loss was felt in Dallas in the passing away of C. B. Ashenden, December 29, following a long illness. He was a baritone soloist and teacher and one of the musical pioneers of Dallas, having been here for twenty years. Mr. Ashenden, who was fifty-eight years of age, was born in Auburndale, Mass. For eighteen years he was director of the First Presbyterian Church choir here, and his influence contributed largely toward making Dallas the musical center which it is today.

Another musical pioneer was a welcome visitor during the Christmas holidays—Harold Von Mickwitz, now of the Chicago Music College, but for twenty years prominent in the musical life of this city as an instructor of piano. Mr. Mickwitz was entertained at an elaborate dinner at the Adolphus Hotel by a music club composed of his former pupils and known as the Mickwitz Club.

An audience of 5,000, which taxed the capacity of the large Coliseum, greeted Galli-Curci, famous soprano, on her third appearance in Dallas, Monday evening, January 12. Her program opened with the Old English air, "My Lovely Celia," by Monro, sung with beautiful artistry. Other lyrical songs also pleased, especially the "L'Heure Exquise," by Hahn, but, of course, it was in the florid arias that her greatest success was scored—the "Caro Nome" from "Rigoletto," "Semptra Libera" from "Traviata," and the Mad Scene from "Lucia," with flute accompaniment. The ease with which Mme. Galli-Curci sings these arias is always thrilling to her audience, and she received a veritable ovation after each of these numbers. A song entitled "The Little Bells of Sevilla," written by her accompanist, Homer Samuels, was quite charming. Credit must be given Mr. Samuels for his excellent accompaniments. Mr. Berenguer, also came in for his share of honors in a flute solo, "Fantasie," by Hue, a composition of much beauty. This concert was under the local management of Mrs. Wesley Porter Mason, who will present several other famous artists on her course before the season ends.

Many fine attractions are soon to be brought to Dallas, among them Luisa Tetrassini, Rudolph Ganz and Carolina Lazzari, Oscar Seagle, Frances Alda and Charles Hackett, and other artists, besides the Scotti Grand Opera Company for four days in May.

Fort Worth, Tex.—(See letter on another page.)

Harrisburg, Pa., January 19, 1920.—The musical season in Harrisburg has so far been an exceedingly commendable one. On December 23 the Handel Choral Society sang "The Messiah" to a large audience in Stevens Memorial M. E. Church. The soloists for this occasion were Mary Buttorff, soprano; Alice Rollison, contralto; John D. Fisher, tenor, and William Hoover, bass.

The most outstanding events of the season have been the pair of concerts by the Philadelphia Symphony Orchestra, which was greeted by capacity audiences on both occasions. The first concert was given on December 10, with Thaddeus Rich, violinist, as soloist. He played the D minor concerto by Viextemps in very fine style. The orchestra, in addition to the accompaniment for Mr. Rich, gave Wagner's overture to "The Flying Dutchman," Debussy's "L'Après midi d'un Faune," and the symphonic suite, "Scheherazade," by Rimsky-Korsakoff, the latter with fine finish. The second concert was given on January 14, with Alfred Cortot, pianist, as soloist. The program began with Wagner's overture, "Die Meistersinger," followed by concerto No. 3, for piano and orchestra, by Rachmaninoff. Mr. Cortot displayed technic and interpretative powers of a high order and virtually brought the audience to its feet in the closing finale. He was recalled again and again, and finally had to respond with a charming Spanish composition. Schumann's symphony No. 2, in C major, was the final offering. Mr. Stokowski, who was ill, was replaced by Thaddeus Rich, assistant conductor, who wielded the baton during the entire program with gratifying success.

On Monday, January 5, Fritz Kreisler played a program of great variety and beauty to a packed house. The enthusiasm of the audience grew as the program proceeded, and at the close there was a tumult of enthusiasm. Carl Lamson furnished sympathetic accompaniments.

On January 6 Reinald Werrenrath gave a most enjoyable song recital under the auspices of the Wednesday Club. A large audience heard this splendid baritone in a wide range of songs.

Lada, the dancer, is to appear in recital at the Chestnut Street Auditorium February 10; Mme. Tetrassini, soprano, March 8, assisted by Warren Proctor, baritone, and Alessandro Bonci, tenor, April 19, assisted by Eleanor Brock, soprano. It looks as though this city had at last awakened to the value and charm of the best in music.

Joplin, Mo., January 23, 1920.—Perhaps no violin program since that of Kreisler has given the general satisfaction to a Joplin audience as the one performed by Leon Sametini, who was presented by the Fortnightly Music Club to a capacity house on Thursday evening, January 22. Mr. Sametini was heard in the following numbers: Chaconne, Vitali; concerto in D minor, Wieniawski; nocturne, Chopin-Sarasate; impromptu, Chopin-Sametini;

canzonetta and serenata, D'Ambrosio; Spanish dance, Sarasate, and introduction and rondo capriccioso, Saint-Saëns. Sametini's style is broad and vigorous, with tone always full and true. Added to his ability as an artist, his exceptional worth as a teacher gives him high rank among musical educators.

Lancaster, Pa., January 25, 1920.—Under the auspices of the Organists' Association of Lancaster, Edwin Arthur Kraft, F. A. G. O., organist of Trinity Cathedral, Cleveland, Ohio, rendered at the Presbyterian Church an interesting organ recital. His program consisted of "Marche Triumphale" (Hagg), "Serenade" (Rachmaninoff), "The Brook" (Dethier), "Song of India" (Rimsky-Korsakoff), second sonata in C minor, op. 44 (Renner), allegro gioioso (Dethier), scherzo (Hollins), overture to "Tannhauser" (Wagner), mnenetto from symphony, No. 11 (Haydn), toccata di concert (Lemare) and "Ride of the Valkyries" (Wagner).

Saturday afternoon members of the juvenile department of the Wolf Institute of Music rendered an interesting recital, "A day with a Toy Circus," the titles of the compositions being in keeping with the action of a toy circus. Among the juniors to appear on the program were Mildred Haverstick, Marion Garrett, Audrey van Pelt, Anna Miriam Herr, Marion Zell, Anna Jane Grove, Ethel Reynolds, Robert Swain, Dorothy Carpenter, Elaine Jones, John Warfel, Marion Habecker, Lucy Brady, Jack Marshall, Robert Foote, Leroy Sauder, Mary Hipple and Margaret Robinson.

At the Presbyterian Memorial Chapel, Monday evening, January 10, a piano recital was given by Chester Wittell, assisted by Ray B. Hall, tenor. The program rendered was as follows: prelude in G minor (Rachmaninoff), nocturne (Tchaikowsky), melodic sketch (Cui), prelude (Liadow), "Islamey" (Balakireff), "The Bell of Tannhauser" (Whitall), etude in F minor (Liszt), improvisation on an Irish air (Wittell), twelfth Hungarian rhapsodie (Liszt), etude in thirds (Chopin), rhapsody (Dohnanyi), and "air de ballet" (Moszkowski). Mr. Hall's contribution to the program was "Flirtation" (Meyre-Helmond), "A Spray of Roses" (Sanderson), "The Old Refrain" (Kreisler), and "Three Shadows" (Burleigh).

Announcement is made by the Musical Art Society of a colonial concert to be given in period costume, some time during the month of February.

Lawrence, Kan.—(See letter on another page.)

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Minneapolis, Minn.—(See letter on another page.)

Montreal, Canada.—(See letter on another page.)

New Rochelle, N. Y., January 17, 1920.—The success of New Rochelle's Music Week seems practically assured. The first rehearsal was called for Friday evening, when the committee in charge arranged most of the final details for the week. Veronica Govers, chairman of the committee, was more than encouraged by the local response. The orchestra will be recruited from the Fort Slocum Band, directed by Mr. Peterson, and contain musicians who have been under the baton of Siegmund Grosskop. Mr. Shumway, who has been conducting the community sings, will furnish choristers. The music committee is made up of Countess Sedohr Argilagios, Mr. Shumway and Miss Albro, one of New Rochelle's well known teachers. Emily Grant Von Tetzel will handle the publicity work, as well as assist on the advisory board. The professional artists of New Rochelle are joining forces with the amateurs with utmost good will and all services are volunteered. The soloists will be brought from New York.

Miss Govers presented Mabel Beddoe and Maximilian Rose in a recital at the auditorium of the College of New Rochelle in the third of her series of young people's subscription concerts. This is the fifth season of these concerts, which have become very popular. Both artists were enthusiastically received and they proved themselves once more to be rarely equipped musicians. Marguerite Challet accompanied acceptably.

New Bedford, Mass., January 17, 1920.—The first joint concert of the current season of Le Cercle Gounod chorus and orchestra was given at the Olympia Theater Sunday evening, January 11. Both organizations are under the direction of Rodolphe Godreau. The chorus is made up of 125 voices and is now in the fifth year of its existence. The orchestra was formed a year later, and is composed of sixty musicians, all local people. The city of New Bedford has given the chorus and orchestra the stamp of its approval as a civic institution. The concertmaster of the orchestra is Clarence E. Jones, the leader of the New Bedford Theater orchestra, while his assistant is Mrs. Beryl Smith Moncrieff, a teacher. The chorus sang Mendelssohn's "Hymn of Praise" and a choral fantasy on Gounod's "Faust," arranged by Charles Vincent. The orchestra splendidly accompanied the chorus in both numbers. The soloist, Marie Sundelius, was given a very hearty reception by the audience. Besides singing the solo part in the "Hymn of Praise," she gave two groups of numbers with Mrs. Dudley Fitts, of Boston, at the piano. Mme. Sundelius was in fine fettle, and the audience was loath to let her go even after a number of encores. The orchestra contributed an overture, "Ilka," by Doppler; a prelude by Massenet, and a pizzicato gavotte by Latan. The overture gave the brass section a fine chance to show what they could do, and the gavotte gave an equal opportunity to the strings. There was an audience of about 1,800 people present.

On Friday evening, January 16, Guy Maier gave practically the same program which he played recently at his New York recital for the benefit of the children of the seventh and eighth grades of the public schools in the High School Auditorium. The recital gave much pleasure to a large audience of pupils, who followed every number with the greatest enthusiasm. The youngsters fairly chuckled with glee over his recital of what happened in the toy shop late at night, and he succeeded in making the music of Debussy intensely interesting as well. Mr. Maier's work along this line bears all the hallmarks of genius, and it has a tremendous value as real educational work. In addition to the recital, a chorus of 200 children, under the leadership of Rodolphe Godreau, did some splendid singing.

Recently Mary Otheman, the well known local violin teacher, brought to public notice two girl pupils who have



Photo by MISHKIN, NEW YORK

NINA MORGANA IN THE BEST OF HEALTH.

In the Musical Courier for January 22, in the Chicago Opera reviews, the statement was made that it was believed Nina Morgana was threatened with pneumonia. It has later developed that the singer has been in the best of health, and scored a tremendous success in joint recital with Pablo Casals in Elmira, N. Y., on January 27. New Yorkers are looking forward with keen pleasure to Miss Morgana's appearances with the Chicago Opera Association during that organization's season in this city.

much more than the ordinary amount of talent, Alice F. Moriarty and Ida Taylor. Miss Moriarty extracts a rich, deep, vibrant tone from her violin. Miss Taylor is a fine executant, but does not have the beautiful tone of Miss Moriarty. However, both of them are bound to achieve more than local fame as time goes on.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Philadelphia, Pa.—(See letter on another page.)

Pittsburgh, Pa.—(See letter on another page.)

Portland, Ore.—(See "Music on the Pacific Slope.")

Salt Lake City, Utah.—(See letter on another page.)

San Antonio, Tex.—(See letter on another page.)

San Diego, Cal.—(See "Music on the Pacific Slope.")

Santa Barbara, Cal.—(See "Music on the Pacific Slope.")

State College, Pa., January 14, 1920.—The department of music of Pennsylvania State College is offering courses in music appreciation and musical history, in addition to the regularly prescribed courses in theory of music, voice, piano, violin and organ.

The Girls' Glee Club will present Bliss' operetta, "The Feast of the Little Lanterns," in March. The principal parts will be taken by the Misses Fulton, Dreher, Yerger, Hughes and James, supplemented by the rest of the members of the club, numbering twenty-one.

The College Chorus is preparing the cantata, "The Seven Last Words," by Dubois, for presentation in March on the Sunday afternoon series of programs. Other numbers of this series will be given by the band, orchestra and glee club, and an organ recital by J. L. Wilsbach, '21. The glee club will give Arthur Foote's "The Farewell of Hiawatha." The opening number of the series was by the college orchestra, January 11, under the direction of W. O. Thompson, bandmaster.

Prof. Clarence C. Robinson, director of music, and Mrs. Robinson, head of the piano department, attended the meeting of the Music Teachers' National Association in Philadelphia during the holidays.

Much interest has been evidenced in the course of musical numbers presented by the department. The first number, Sophie Braslau, contralto, served as a most auspicious opening on December 4. Miss Braslau has a beautiful contralto voice, which was heard to great advantage in numbers by Gluck, Donizetti, Reiman, Manney, Carrie Jacobs-Bond, Cadman, Guion, Alicia Scott, Haydn and Wood. Eleanor Scheib was her accompanist. The Zoellner String Quartet will be heard February 28.

Scranton, Pa., January 21, 1920.—By far one of the most enjoyable concerts given in this city for some time was that in which Pablo Casals, cellist, and Paul Althouse, tenor, appeared on Tuesday evening, January 20. Mr. Casals opened the program with the Sammartini sonata in G major and contributed other numbers by Godowsky, Debussy, Granados, Schubert, Saint-Saëns, Hure, Faure, Sgambati and Popper. His splendid mastery of his instrument and his thorough musicianship combined to make his numbers a real joy. Mr. Althouse is always a favorite, whether it is in song groups or operatic arias. On this occasion, the aria was from Massenet's "Manon," while his song groups were by Cui, Duparc, Massenet, Fourdrain, Clarke, Egan, Cox and Ward-Stephens. His audience signified its delight in his splendid art in no uncertain manner.

Josef Hofmann, pianist, the fifth attraction of the Keystone Concert Course, is scheduled for Tuesday evening, March 16, and the final number will be Caroline Lazzari, contralto, in joint recital with Rudolph Ganz, pianist, on Tuesday evening, April 6. The course also will offer, as special attractions, Lada, the gifted dancer, who appears on February 20, and Luisa Tetrassini on March 22.

Success Attends Inauguration of Symphony Concerts for Children in Boston

C. A. Ellis Announces Chicago Opera's Repertory for Boston Season—Hempel, Mulford, Kingston and Mar-dones Assist Handel and Haydn Society in Oratorio Concert—Reuter Pleases in Recital—Fradkin Adds to Long List of Successes—Grace Warner Wins Favor as Pianist—Laura Littlefield Soloist with Sunday Tabernacle Choir—Heinrich Gebhard Having Busy Season—Hubbard Pupil Successful in Concert—Kreiser Scores Magnificent Success with Symphony and in Recital—Another Fine Concert by M. Longy's Musical Association—Matzenauer's Beautiful Art Displayed at Symphony Concert—Werrenrath Delights—Casals, Sundelius, Brard and Torpadie Please in Benefit Concerts—Peroux-Williams Warmly Applauded in Song Recital—People's Choral Union Heard in Oratorio Concert—Flonzaleys and Berkshires Play

Boston, Mass., February 1, 1920.—Boston had three opportunities during the week of January 19 to demonstrate its undiminished regard for Fritz Kreisler, and the violinist's admirers accepted them with alacrity. To begin with, 3,362 persons (according to box-office figures) heard him give his second recital of the season at Symphony Hall, Sunday afternoon, January 18—as large an audience as that auditorium has ever held. His appearance on the stage was the signal for tumultuous applause which lasted fully two minutes, only to be resumed in like spontaneity and volume at the end of each number. Such generous expression of approval springs manifestly from two main sources: respect for his genius as musician, and affectionate admiration of his fine personality. He played a concerto by Mozart, a sonata by Bach, and miscellaneous pieces of lighter nature—and then added many encores in a futile attempt to satisfy the throng that clamored for more.

At the Symphony concerts, Mr. Kreisler gave a memorable performance of Beethoven's sonful violin concerto. Seldom, if ever, have the noble qualities of that work been so beautifully revealed—the exalted grandeur of the opening movement, the lovely tenderness of the *largo*, the infectious spirit of the concluding *rondo*. Of noteworthy interest was the admirable cadenza of the first movement, composed by Mr. Kreisler with extraordinary skill in technical development. An ovation was his reward.

The violinist shared the Symphony program with d'Indy's second symphony, in B flat major, played here for the first time since 1909. The heroic, passionate and

altogether noble measures of this masterpiece received eloquent performance from Mr. Monteux and his men. A consideration of the emotional fervor of the first two movements, the harmonic coloring of the third, the tonal splendor of the finale, and the masterful instrumentation and sincerity throughout indicates why this symphony is sometimes referred to as the tenth, after the nine of Beethoven.

BOSTON MUSICAL ASSOCIATION GIVES SECOND CONCERT.

The Boston Musical Association, founded and directed by Georges Longy, and formed for the purpose of stimulating the development of young musicians and composers of talent by giving them frequent opportunity of appearing under favorable auspices before the public, gave its second concert Wednesday evening, January 21, in Jordan Hall. The American composition chosen for performance was a violin and piano sonata by Richard Platt, and was played by the composer and Nina Fletcher, violinist. Bernice Fisher-Butler, a former prima donna soprano of the Boston Opera Company, sang two groups of pieces from Handel, Haydn, Debussy, Fauré and Denmore. The American String Quartet, an excellent chamber music organization made up of four Boston ladies, played a new quartet by Louis Thirion. The well diversified list ended with the first performance in this country of Turina's "Scène Andalouse," for solo viola (Anna Golden), string quartet and piano.

The musical life of this city has indeed been enriched by the laudable activity of the Boston Musical Association. Membership is open to all musicians who apply and submit to examination of their abilities. Those who pass this examination take part in the performances and share equally with all other members in the financial profits of the concerts, if there be any, at the end of the season. Soloists for these concerts, members of the association (though distinguished artists will be invited to assist occasionally), are chosen by lot so that selection is absolutely impartial. At each concert a new work of American origin, preferably by a lesser known composer, is performed, and if the work is unusually successful there will be an opportunity for its performance by the Societe Nationale de Musique of Paris.

Ethel Frank, soprano, of New York, will appear as soloist with the Salzedo Harp Ensemble at the third concert of the series, Wednesday evening, February 25, in Jordan Hall.

LARGE AUDIENCE APPLAUDS WERRENRATH.

Reinold Werrenrath, the well liked baritone, repeated his recent success in this city when he returned for a second recital, Saturday afternoon, January 17, in Jordan Hall. His program comprised songs by Mozart, Haydn, Arne, Schubert, Grieg, and Italian and American composers. Mr. Werrenrath's star is clearly and happily on the ascendant in this city. His following grows constantly, and deservedly, for he is rapidly becoming a master singer with few rivals. The technical virtues and distinctions of his art, the virility and intelligence of his interpretations, and his unflinching sincerity give him high place among contemporary singers. A large audience was very enthusiastic.

CASALS AND SUNDELIUS IN JOINT CONCERT.

Pablo Casals, cellist, and Marie Sundelius, the charming soprano of the Metropolitan Opera House, gave a concert in Symphony Hall on Thursday evening, January 22, for the benefit of the Radcliffe College Endowment Fund. Nicolai Schneer accompanied Mr. Casals and Mrs. Dudley Fitts was accompanist for Mme. Sundelius. Mr. Casals was heard in a tuncful sonata by Samartini and in pieces by Schubert, Popper, Saint-Saëns, Sgambati, Fauré, Debussy, Granados and Hüré—ample opportunity to display the rare qualities as musician and interpreter which make him appear as creator as well as performer of his music. Mr. Casals' poetic playing is not soon forgotten.

Mme. Sundelius sang the familiar "Louise" aria, the popular "Canoe Song" from Cadman's "Shanewis," and numbers from Berlioz, Godard, Debussy, Stravinsky, Fiske, Ganz, Moreau, and a Swedish folk song, "Love in Spring-

time." Mme. Sundelius is always welcome in Boston, her home city. Her voice has gained in power and is generally very pleasurable. She is particularly effective in songs of Scandinavian origin. Both artists won numerous recalls and additional numbers were forthcoming.

MATZENAUER SCORES BRILLIANT SUCCESS WITH SYMPHONY.

Margaret Matzenauer, the rich-voiced singer of the Metropolitan Opera Company, won a tremendous success when she appeared here as soloist with the Symphony Orchestra Friday afternoon and Saturday evening, January 16 and 17, in Symphony Hall. She was heard in four classic German songs sung with orchestral accompaniment and to English texts, as follows: Brahms' sombre and melancholy "Ever Lighter Grows My Slumber," interpreted with commendable restraint, for a dramatic singer; two of Schumann's beautiful "Bride's Songs," given with appropriate tenderness; and Schubert's dramatic "Erl King," which was sung with a high degree of emotional intensity without any sacrifice of musical unity, although Mme. Matzenauer's expressive tones made her gestures seem superfluous. After the orchestra had played the music which glorifies the dead Siegfried in Wagner's "Götterdämmerung," it passed to the Immolation Scene at the end of the same opera, with Mme. Matzenauer singing Brunnhilde's long soliloquy. She sang with irresistible conviction: with a pathos and an eloquence and a mighty voice which stood out effectively against the no less eloquent orchestral background, with results that were overwhelming, to say the least. Orchestra, soloist, conductor—all contributed to a glorious success.

A preponderantly dull symphony by Sigismund Stojowski was played—fortunately at the beginning of the program. The symphony, in D minor, won a prize about twenty years ago in a competition founded for Polish composers by Paderewski. The scherzo shows some fancy and was exceedingly well played by the orchestra.

MME. PEROUX-WILLIAMS PLEASURES IN RECITAL.

A program of unusual interest was heard in Symphony Hall, Wednesday evening, January 21, when Mme. Peroux-Williams, mezzo-soprano, gave a song recital, with the ever-welcome Conrad V. Bos as accompanist. Her well varied program, which furnished an exacting test of her abilities, opened with four old Italian airs and three numbers from Handel's seldom-heard oratorio, "The Triumph of Time and Truth," continued with four settings by Loeffler of verses by Baudelaire and Verlaine for voice, viola and piano; and concluded with a group of eight songs from Debussy, Rachmaninoff and Gretchaninoff. A few seasons ago Mme. Williams was heard in recital in Boston, and was soloist with the Boston Symphony Orchestra in Worcester and in Cambridge. The singer recalled the favorable impression which she made here last season. Mme. Williams has a voice of considerable beauty, which she uses skillfully, and sings with sincerity and with notably clear enunciation. A small audience was keenly appreciative.

PEOPLE'S CHORAL UNION GIVES FIRST CONCERT.

Under its new, able, and comparatively youthful conductor, George Sawyer Dunham, the admirable chorus of the People's Choral Union gave its first public concert of the winter Sunday evening, January 18, in Symphony Hall. The choral works were the popular classics: Mendelssohn's agreeable "Hymn of Praise" and Rossini's effective "Stabat Mater." The customary orchestra from the Symphony assisted, and the soloists were Laura Littlefield, the well known soprano; Minerva Komenarski, the warm voiced contralto; Roy Cropper, an unknown tenor, who substituted on twenty-four hours' notice for Sergei Adamsky and quite covered himself with glory as an intelligent singer, and for bass, the ever reliable Willard Flint, generally regarded hereabouts as an oratorio singer without peer. A large audience was very enthusiastic.

MAGDELEINE BRARD PLAYS.

Magdeleine Brard, the young Parisian pianist, who scored a brilliant success as soloist at the Pension-Fund Concert of the Symphony Orchestra last fall, returned to Boston for a recital of her own Tuesday evening, January 20, in Jordan Hall, for the benefit of the Smith College Fund. Miss Brard played a theme and variations by Glazounoff, a Chopin group, two pieces from Liszt, and Saint-Saëns' fantasia on ballet-airs in Gluck's opera of "Alceste." This recital served to confirm the splendid impression which Miss Brard made here with the Symphony, viz., that she is a highly skilled technician with a sure command of beautiful touch and tone, and that she is generally susceptible to the poetic content of her music.

FLONZALEYS GIVE MUCH PLEASURE IN FIRST CONCERT.

In Jordan Hall on Thursday evening, January 22, the Flonzaleys began their annual series of chamber music concerts in this city. Beethoven's beautiful quartet in F major, Smetana's sad work, "Aus Meinem Leben," and a quartet on negro themes by Daniel Gregory Mason constituted the program. The quartet maintained its familiar traditions and distinctions and delighted one of the largest crowds to which it has ever played in Boston. Obviously, appreciation of absolute music is on the increase in the "City of Culture." February 19, Tuesday evening, is the date of the second concert, to which an expectant public will look forward.

GRETA TORPADIE SINGS.

Greta Torpadie, the interesting young singer, gave her annual recital here Monday afternoon, January 19, in Jordan Hall. As usual, her songs were of uncommon interest: northern composers like Sibelius, Palmgren, Berger and Grondahl; three songs of Revolutionary days, French pieces and Negro spirituals. She was assisted by Salvatore de Stefano, the excellent harpist, who played numbers from Handel, Rameau, Debussy and Ravel. Miss Torpadie is one of the most enjoyable song interpreters now appearing in American concert halls.

BERKSHIRE QUARTET HEARD AT HARVARD.

Through the generosity of that good angel of chamber music, Elizabeth Coolidge, the Division of Music at Harvard is able to give three concerts without charge, first to officers and students of the university and, second, to the interested public outside the college. The first concert was given by the Berkshire Quartet Tuesday evening, January 20, in Paine Hall. Their program included Franck's quartet in D minor, Schumann's in A major, and a new "Fantasy Quartet," by Goossens. The remaining concerts

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will be given by the Letz Quartet on February 19, and by the Elshuco Trio on March 18.

FIRST SYMPHONY CONCERT FOR YOUNG PEOPLE A GREAT SUCCESS.

A most auspicious beginning was the substance of the verdict delivered by management, conductor, critics, and audience after the first concert for "young people" given by the Boston Symphony Orchestra, Pierre Monteux, conductor, Thursday afternoon, January 29, in Symphony Hall. The declared purpose of the new venture was to acquaint young people with the beauties of symphonic music by presenting it to them in enjoyable fashion through excellence in performance; and, ultimately, of course, to lead a new generation of listeners into Symphony Hall—altogether a project doubly worthy. The program was relatively short and comprised compositions with a ready appeal from the standard orchestral repertory—Schubert's ever-welcome "Unfinished" symphony, Beethoven's stirring overture to Goethe's drama of Egmont, and Delibes' charming ballet suite, "Sylvia."

Tickets at 25, 35 and 50 cents were distributed through schools and settlements, and the hall was filled with children of all ages—most of them doubtless hearing the Symphony for the first time, and all of them demonstrating their pleasure in no uncertain fashion. To be sure, they were most pleased by the melodic beauty of Schubert's andante or the heel-stirring rhythms of the waltz and polka from Delibes. But they were attentive throughout; and when interest was not fixed on the music per se, it wandered quite naturally to what might be termed the mechanics of performance—the movements of conductor and men, the shape and sound of instruments, and last, but by no means least, the highly interesting, occasionally naïf, and easily comprehended program notes prepared by John N. Burk, the able publicity director of the Symphony Hall staff.

A second concert will be given Thursday afternoon, February 26, at four o'clock. In allotting tickets for the second concert, preference will be shown those schools which applied for tickets for the first concert but were unable to obtain them. Applications have already been received from more than forty schools—enough to subscribe for a capacity house. In view of the other engagements of the orchestra it will not be possible to give more than two young people's concerts this season. But the success of this year's experiment will probably mean a series of monthly concerts of this nature next season, and succeeding seasons, thus making the Symphony Orchestra a vital element in the musical life of the community, and incidentally ensuring the development of a future public for the Symphony concerts.

BOSTON TO HEAR NEW OPERAS AND NEW ARTISTS IN CHICAGO OPERA SEASON.

Charles A. Ellis announces a two-weeks' season of opera in Boston by the Chicago Opera Association beginning on March 1 at the Boston Opera House. The unusually interesting list of operas which has been arranged includes some that are new to this city—Erlanger's "Aphrodite," Puccini's three one-act operas, and Donizetti's "Don Pasquale." Dolci, Schipa, Johnson, Macbeth, and Marinuzzi are among the stars who will appear in opera here for the first time. The proposed repertory for the Boston engagement is as follows, and will probably be presented without change:

Monday Evening, March 1—"La Gioconda"; Raisa, Claessens, Dolci, Rimini. Conductor, Marinuzzi.
Tuesday Evening, March 2—"La Traviata"; Galli-Curci, Schipa, Galeffi. Conductor, Marinuzzi.
Wednesday Evening, March 3—"Aphrodite" (first time); Garden, Johnson, Claessens. Conductor, Hasselmann.
Thursday Evening, March 4—"Aida"; Raisa, Van Gordon, Dolci, Rimini. Conductor, De Angelis.
Friday Evening, March 5—"Pelleas and Melisande"; Garden, Claessens, Maguenat, Dufranne. Conductor, Charlier.
Saturday Afternoon, March 6—"L'Elisir d'Amore"; Macbeth, Bonci, Rimini. Conductor, Marinuzzi.
Saturday Evening, March 6—"Pagliacci"; "L'Heure Espagnole" (first time); Ruffo, Lamont, Santillar, Galli, Maguenat. Conductors, Marinuzzi and Hasselmann.
Monday Evening, March 8—"Louise"; Garden, Claessens, O'Sullivan, Dufranne. Conductor, Charlier.
Tuesday Evening, March 9—"Il Tabarro"; "Suor Angelica," "Gianni Schicchi" (first time); Raisa, Galli, Herbert, Claessens, Van Gordon, Johnson, Galeffi. Conductor, Marinuzzi.
Wednesday Evening, March 10—"Rigoletto"; Macbeth, Claessens, Schipa, Ruffo. Conductor, Marinuzzi.
Thursday Evening, March 11—"Thais"; Garden, Claessens, O'Sullivan, Dufranne. Conductor, Charlier.
Friday Evening, March 12—"Don Pasquale" and ballet, either "Bouffon" or "Birthday of the Infanta"; Galli-Curci, Schipa, Rimini. Conductor, De Angelis.
Saturday Afternoon, March 13—"Carmen"; Garden, Santillar, O'Sullivan, Baklanoff. Conductor, Marinuzzi.
Saturday Evening, March 13—"Masked Ball"; Raisa, Macbeth, Van Gordon, Bonci, Rimini. Conductor, De Angelis.

"STABAT MATER" AND "GALLIA" PERFORMED BY HANDEL AND HAYDN SOCIETY.

The second concert this season of the Handel and Haydn Society took place Sunday afternoon, January 25, in Symphony Hall, with a notable array of solo singers to assist the well trained chorus and its tried conductor, Emil Moltenhauer. Rossini's tuneful, ornate, and altogether operatic setting of the ancient Catholic hymn, "Stabat Mater," and "Gallia," Gounod's cantata of a defeated, lamenting France of other days, were performed with the customary finish, style, and general excellence that mark the work of this society. Of noteworthy mention was the splendid singing of the soloists—Frieda Hempel, the distinguished soprano; Florence Mulford, contralto; Morgan Kingston, tenor, and Jose Mardones, bass, the latter two of the Metropolitan Opera Company, and especially, Mme. Hempel's "Inflammatus" and Mr. Kingston's "Cujus Animam." A huge crowd of oratorio fans was very enthusiastic.

RUDOLPH REUTER PLEASES IN RECITAL.

Rudolph Reuter, the able Chicago pianist, confirmed the very favorable impression which he made at his Boston debut last season, when he appeared here for the second time Saturday afternoon, January 24, in Jordan Hall. Mr. Reuter's unhackneyed program began with one of Beethoven's early and seldom heard sonatas, No. 3 of op. 2—an exacting work, but hardly suggestive of the master's later and higher standards; proceeded with a songful nocturne of Chopin and three pieces out of Brahms; continued with a characteristically fanciful work of Griffes, "The Fountains of the Aqua Paola," pieces by MacDowell, Dieter. Bauer, Reger, Grieg and Liszt; and concluded with unfamiliar numbers by Dohnanyi.

Mr. Reuter proved anew that he was amply equipped with technical and, to a considerable degree, with emo-

tional qualities to make his playing very enjoyable. The hearty applause of a good-sized audience testified to its pleasure.

FRADKIN HEARD TWICE DURING WEEK IN BOSTON CONCERTS.

That the familiar abilities of Fredric Fradkin, the admired concertmaster of the Boston Symphony Orchestra, are winning general recognition is indicated by the ever-increasing demand for his appearance in concert as solo violinist. During the past week Mr. Fradkin was heard at the third and last of Miss Terry's concerts in the ballroom of the Copley-Plaza Hotel on Monday afternoon, January 26, and again at the first concert of the Cecilia Society's forty-fourth season, Thursday evening, January 29, in Jordan Hall. The violinist's numbers at Miss Terry's concert included Wilhelmj's arrangement of Walter's "Prize Song" from Wagner's "The Mastersingers," a set of variations from Tartini as transcribed by Kreisler, Bach's air for the G string, Gossec's "Tambourin," Kreisler's "Tambourin Chinois," and Auer's arrangement of Drigo's "Valse Bluette." At the Cecilia Society's concert Mr. Fradkin played a lullaby of De Grassi, Kreisler's transcription of Pugnani's "Praeludium and Allegro," and numbers from Gossec, Wagner-Wilhelmj and Kreisler. Mr. Fradkin's lovely tone, fine intonation, technical surety, and his praiseworthy command of styles give him high rank among contemporary violinists.

LITTLEFIELD HEARD WITH SUNDAY TABERNACLE CHOIR.

Laura Littlefield, the well known soprano, and F. G. Field, baritone, were the soloists at a concert given by the Sunday Tabernacle Choir, Tuesday evening, January 27, in Symphony Hall. The pieces heard were "The Holy Land," by Otto Malling, and "Columbus," by E. S. Hosmer. Warren W. Adams was conductor, John Herman Loud, organist, and Anna F. Farnsworth, accompanist.

GRACE WARNER MAKES SPLENDID IMPRESSION IN PIANO RECITAL.

A new pianist of distinctly pleasurable abilities was revealed through the recital of Grace Warner, a popular teacher of this city, Tuesday evening, January 27, in Jordan Hall. Miss Warner opened her interesting program with Royce's difficult theme and variations in A minor, which disclosed effectively her serviceable technic. There followed the songful adagio from Mozart's sonata in F major, in which Miss Warner demonstrated her ability to sing the melody of her music, Schubert's rapidly moving piece of incisive rhythm, his fourth impromptu; a group of Schumann and Chopin numbers; ten Brahms waltzes; a delightful spinning-song, "Fileuses près de Carantec," from Rhené-Baton's suite, "En Bretagne," and closed with Palmgren's "May Night" and an unhackneyed polonaise by Rubinstein. Miss Warner's performance is slightly marred by her concern regarding the technical means to achievement—a shortcoming which may be traced to nervousness, but which now and then interferes with effective imparting of the emotional content of her music. A good-sized audience applauded Miss Warner vigorously.

HEINRICH GEBHARD IN GREAT DEMAND AS SOLOIST.

That the popularity of Heinrich Gebhard, the eminent pianist, is ever on the increase may be noted from his extraordinary activity during the present season. On Friday evening, January 23, Mr. Gebhard and Harrison Keller, the violinist, gave a joint recital in Weston, Mass., under the auspices of the First Parish Friendly Society. Together these artists played Brahms' sonata in A major and Grieg's sonata in C minor. Mr. Gebhard also was heard in pieces by Liszt, Chopin, MacDowell, and in one of his own works—and he composes with no mean skill—and Mr. Keller in numbers from Ries, Granados and Sarasate. Mr. Gebhard will be soloist with the Cleveland Symphony Orchestra, Tuesday evening, February 3, in Cleveland. He will also be heard under private auspices in that city, and plays at the Laurel School on February 4. Returning to New England, the pianist will be heard in Haverhill, February 6; at the Lowell Institute, March 2, 3, 16 and 17; at the Community Club, Roslindale, on the evening of March 3, and at Sackville, N. B., April 9. On Friday afternoon and Saturday evening, March 26 and 27, Mr. Gebhard will play Loeffler's "Pagan Poem" with the Boston Symphony Orchestra. It is always a pleasure to record indications of the esteem in which Mr. Gebhard is held as a pianist of mature distinctions.

WADSWORTH PROVANDIE WARMLY PRAISED AS SINGER.

Wadsworth Provandie, a baritone from the studio of Arthur J. Hubbard, evidently excited the keen admiration of his listeners when he sang at a concert Wednesday evening, January 21, in Melrose, Mass., the singer's native

city. The critic of the Melrose Free Press commented as follows:

"... The welcome accorded Mr. Provandie showed clearly the place he holds in the hearts of his friends. For there were many in the audience who have known him for years and always predicted success for this young singer with such a glorious baritone. ... After a thorough schooling in Boston with the veteran teacher, Arthur J. Hubbard, Mr. Provandie coached for opera with Jean De Reszke in Paris, and with Villiani in Italy. Now, fresh from many triumphs in opera throughout this country and abroad, he made his appearance in the city of his boyhood. Mr. Provandie's artistry certainly justified the endorsements of friends and strangers alike. His voice is rich and full, carrying its breadth even into the mezza voce. It is intensely masculine, and unlike many voices of operatic proportions, readily adapts itself to the concert platform. ... His best effects were attained in the 'Largo al Factotum' from Rossini's 'Barber of Seville,' the 'Toreador' song from 'Carmen' and the 'Prologue' from 'Pagliacci.' The magnitude of his voice made itself felt as well as his remarkable diction. He displayed magnificent tones ... and carried his audience from the heights of bravado to the depths of sadness..." J. C.

San Carlo Triumphs in Portland (By Telegraph)

Portland, Ore., January 31, 1920.

To the Musical Courier:

The San Carlo Opera Company closed its local engagement here tonight which was played to a series of capacity audiences. Enthusiasm ran high during the entire engagement of eight splendid performances, every one of which was a huge success. In fact, the demand for seats was so tremendous that the Ellison-White Bureau, under whose direction the San Carlo is touring the Pacific Coast, has arranged for that organization to return here next season and give sixteen performances. At the end of the local performance Fortune Gallo was presented with a silver loving cup after a ceremony on the stage which delighted the audience immensely and moved Mr. Gallo to expressions of profound gratitude.

(Signed) JOHN R. OATMAN.

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5. Quando tu canti.....Meyerbeer
6. Paradiso, "L'Africaine".....Campbell-Tipton
7. Four Sea Lyrics.....After Sunset
8. Darknes.....The Crying of Water
9. Requies.....Puccini
10. Che gelida manina, "Bohème".....La Forge
11. Supplication.....Who Knows.....Stickles
12. (First time)
13. To a Hilltop.....Cox
14. This Passion Is but an Ember.....Lohr
15. Twilight.....Glen
16. There Is No Death.....O'Hara

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Philip Hale in the Herald said: "She sang Debussy's 'Mélodie,' played in charming, simple manner, gave a brilliant performance."

Louis Elson in the Advertiser said: "An artist versatile beyond her years. Played with delicacy, clearness and artistic phrasing."

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CHICAGO CIVIC MUSIC STUDENT ORCHESTRA BEGINS REHEARSALS

Eighty-six Members in New Organization Which Will Prepare Native Talent to Be Symphonic Players—Ruffo and Gall Concert Closes Opera Season—Elman a Great Favorite—National Federation Winners Heard—Harrison M. Wild Directs New Woman's Chorus—American Conservatory Notes

Chicago, Ill., January 31, 1920.—The Civic Music Student Orchestra, which has been organized by the Civic Music Association co-operating with the Orchestral Association, held its first rehearsal in Orchestra Hall on Thursday, January 29.

This rehearsal marks one of the greatest steps forward which this country has taken in the "Made in America" idea. Our dependence upon a European source of supply for the members of our great symphony orchestras is an admitted fact. This student orchestra, which will be under the direction of Frederick Stock, is the crystallization of and consummation of effort to give the serious American student an opportunity to acquire symphonic routine and experience so that he may prepare himself as a capable candidate for membership in the orchestras of the country when the opportunity presents itself. The examinations have been going on during the past month, and from nearly three hundred applicants eighty-six players have been selected as the most promising among those desiring admission. Every department of the orchestra is represented in the list, showing the wealth of material in Chicago alone which is waiting for an opportunity of this sort.

RUFFO AND GALL CONCERT CLOSES OPERA SEASON.

To wind up its 1919-20 season here, the Chicago Opera Association presented Titta Ruffo and Yvonne Gall in concert last Sunday afternoon at the Auditorium Theater before a vast audience. All went well throughout the afternoon—both parties, in splendid fettle, delighting the multitude of enthusiastic listeners by the beauty of their song—until the last number, the duet from "Don Giovanni," which, due to a clash of temperaments, was omitted, and the large audience who remained to hear the artists together left disappointed when told that there had been a mistake in the program. Besides the Don Carlos aria and the prologue from "Pagliacci," the great Ruffo sang a group of three songs by Tremisot, Brogi and Rossini, and of course, innumerable encores. In her most charming way, Miss Gall rendered the "Depuis le Jour" aria, a French group, by Hahn, Massenet and Vidal, and the lat-

ter's "Ariette." She, too, was called upon for many extra numbers, which she graciously added.

CLEVELAND BOHNET ACHIEVES SUCCESS HERE.

It is little more than a year since Cleveland Bohnet came to Chicago as a member of the American Conservatory of Music faculty. In that short time Mr. Bohnet has built up a large class and enthusiastic patronage through his winning personality and thorough pedagogical ideas. Not only as a pianist and teacher has Mr. Bohnet found favor but also in the difficult art of the accompanist. It



CLEVELAND BOHNET,
Pianist, teacher and accompanist.

has been said that the real accompanist is born not made which seems true in the case of Mr. Bohnet, for to quote an artist who knows his work, "his accompaniments are tone pictures and he puts all the joy or pathos of life in them." Mr. Bohnet is kept busy coaching artists and filling engagements as coach-accompanist.

CAPACITY HOUSE HEARS CASALS.

Pablo Casals scored a success when he appeared at the concert in which F. Wight Neumann presented him at Kimball Hall, Sunday afternoon, January 25, before a packed hall, even the stage space being entirely utilized for eager enthusiasts. Casals held his listeners entranced by his extraordinary art throughout his program, of which this reviewer was able to hear only the Beethoven variations and a Mozart theme and the Lalo concerto in D. Words of praise are due the exquisite accompaniments of Nicolai Schneer, whose playing was so unusual as to attract especial attention.

ELMAN A GREAT FAVORITE.

Elman held forth at Orchestra Hall on the same Sunday afternoon, the full house and unbounded enthusiasm assuring of the esteem in which he is held here. Justly so, for Elman's scintillating tone, virility, superior technic and mastery all combine to make an Elman concert a rare treat. He played, as usual, a program best suited to his gifts, to the great delight of his auditors, who clamored for more and more. The Nardini-Nachez A major con-

certo, Lalo's "Symphonie Espagnole," "Poeme" by Chausson, and selections by Rimsky-Korsakoff-Franko, Delibes-Elman, Grieg-Elman, Beethoven-Auer, Millocker-Winter-nitz and Sarasate were his offerings. Joseph Bonime, at the piano, ably seconded the violinist.

RUTH RAY TO BE CHICAGO SYMPHONY SOLOIST.

Following close upon her New York successes, Ruth Ray, the gifted violinist, has been chosen as soloist with the Chicago Symphony Orchestra, February 13 and 14. As is well known, Miss Ray is a Chicago girl who began the study of the violin at the age of five with Winifred Townsend and later studied for several years with Herbert Butler of the American Conservatory here. In 1914 Miss Ray was sent abroad to study with the great Leopold Auer, but had to return on account of the war. When Professor Auer came to America Miss Ray went to him at once and has remained with him ever since. She is the only Auer pupil to "come out" this season, making her debut last November in Carnegie Hall, New York, with emphatic success.

JOSEPH BONNET'S RARE ART.

Such remarkable organ playing as Joseph Bonnet set forth at Kimball Hall, Tuesday evening, January 27, is a rarity nowadays. Supreme master of his art, Bonnet makes the organ fairly ring and thus makes an organ recital a thing of exceptional beauty and unalloyed joy rather than of monotony. Nothing is difficult or impossible, so complete is his technic and everything he does is the work of a consummate artist. For his opening numbers he played two of his own—"Caprice Heroique" and "Berceuse"—following which came two sixteenth century numbers by Buxtehude and De Grigny, the Bach G minor fantasia and fugue, the Mendelssohn D minor sonata and a group of smaller numbers by Schumann, Alexander Guilmant and Vierne.

VERA KAPLUN ARONSON IN ANNUAL RECITAL.

At the Ziegfeld Theater, Wednesday morning, January 28, a large and friendly audience showed by their vociferous plaudits that they were charmed with the piano playing of Vera Kaplun Aronson, who offered her annual Chicago recital there. Well deserved was this approval, for during the course of her taxing and well selected program Mme. Aronson accomplished piano playing of a high order. There can be no doubt as to her pianistic gifts, which with her charming personality, thorough musicianship, and style, combine to make her an artist to be reckoned with—one, who not yet content with her art, is a deep, sincere and conscientious student, who shows marked progress at each new hearing. Especially well done was the Brahms E flat major rhapsody, the Bach-Busoni two organ choral preludes and the Beethoven A flat major sonata found in her first group. Her renditions of the F minor Chopin fantasia, the same composer's "Trois Ecossaises," two numbers, "Old Vienna" and "A Tender Caprice," from Godowsky's "Walzeriana," an Arensky etude and a Rachmaninoff polka, could not have been improved upon. The unusual fleetness and agility of Mme. Aronson's fingers were well brought out in the Chopin "Ecossaises" and the Arensky number, making her runs limpid, clear and pearly. The two Godowsky numbers proved delightful novelties. The composer was in the audience and showed evident approval. Other numbers making up the balance of the program were two by Rubinstein, Scriabine's "Poeme," Juon's "Humoresque" and the Liszt "Campanella."

STURKOW-RYDER BUSY CONCERTIZING.

Mme. Sturkow-Ryder, who has just returned from recitals in Missouri, leaves Chicago on Wednesday to play in northern Wisconsin.

NATIONAL FEDERATION WINNERS HEARD.

One of the series of concerts which the National Federation of Music Clubs has arranged as reward for the prize winners at Petersburg last summer was presented at Kimball Hall Wednesday afternoon, January 28, the winners—Ruth Hutchinson, soprano; Terry Ferrell, violinist, and Arthur Klein, pianist—furnishing the program. The young participants had little opportunity to justify the opinion of their judges inasmuch as a very scant audience attended. However, in their various capacities each proved worthy and received hearty approval from the few on hand. Mr. Ferrell, who hails from Wichita, Kan., and who has received his entire training from Ralph Brokaw there, disclosed admirable technic and draws from his instrument a tone good and full. He was heard only in the Wieniawski second concerto. Following came Miss Hutchinson, the possessor of a lovely, sweet, clear soprano voice used with discretion, who pleased in Handel's "Come, my beloved," a berceuse by Chauvet and Carey's "A Spring Morning." First honors go, however, to Arthur Klein, pianist of Newark, N. J., who created especial interest at the very beginning of the program with his fine accompaniments for both violinist and singer. As soloist he was heard in the MacDowell concert etude, the Chopin F minor etude and Schumann's "Soaring," in all of which he revealed excellent pianistic qualifications which merit much praise. Undoubtedly this young artist will make a name for himself. The program contained also another group each and at the end a trio—"Spring Song" by Weil, which were not heard. The National Federation presented its "concert artists" also at the Chicago Athletic Association Wednesday evening, January 14, and at the Oak Park Theater, Oak Park, Ill., Sunday afternoon, January 18.

CZERWONKY COMPLETES CONCERT TOUR.

Richard Czerwonky, violinist, composer and conductor, has just returned from a very successful three weeks' concert tour, which took him through Minnesota, South and North Dakota and Wisconsin.

A NEW CHORAL SOCIETY.

Among his many activities Harrison M. Wild has added the conductorship of the Chicago Woman's Chorus—a new organization, which launched itself into public with its initial concert at Kimball Hall, Thursday evening, January 29. It was greatly encouraged in its worthy and excellent

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efforts by an audience which well filled Kimball Hall and bestowed upon the new chorus hearty plaudits. Already there is noticeable in its singing a sincerity, straightforwardness and aim for better things, and undoubtedly under the skillful and efficient leadership and training of Harrison M. Wild it will accomplish highly commendable things and set a mark for itself among the other fine choral organizations of Chicago. They were heard for the purpose of this review in Matthews' "Waken, Lords and Ladies Gay," Smith's "Cobwebs," Warner's "Alack-a Day," Kurt Schindler's "Adoration of the Shepherds," Bizet's "Agnus Dei," and Mrs. H. H. A. Beach's "Sea Fairies," in all of which the work set forth was admirable. As yet the quality of tone is somewhat harsh and there is an uncertainty of attack, but Conductor Wild is capable of remedying these faults and no doubt before the chorus' next concert better results will be obtained. Judging from the fine start, the Chicago Woman's Chorus is a healthy body of singers, from which much can be expected. There were three local soloists assisting, Mina Hager, contralto; Olive June Lacey, soprano, and Harold Ayres.

LEON SAMETINI IS PROUD FATHER.

Leon Sametini is receiving congratulations upon the arrival at his home of a baby boy last Thursday, January 29.

AMERICAN CONSERVATORY NOTES.

Advanced piano and voice students of the American Conservatory, assisted by the conservatory students' orchestra, gave the regular Saturday afternoon recital on January 31. It was necessary to postpone the recital from January 24 on account of the illness of several of the soloists.

Expression pupils of Lulu K. Willhour of the American Conservatory faculty gave a program at Kimball Hall on Friday evening, January 30.

Ruth Ray, violinist, who was formerly an artist-pupil of the American Conservatory, has been engaged to appear in concert with Caruso in his Detroit recital on the evening of January 28.

Voice students of Ragna Linné and piano pupils of Silvio Scionti were heard in last Saturday's recital at Kimball Hall. Joseph Brinkman made a special impression in the first movement of Beethoven's sonata in F minor and a group by Liszt and Leschetizky. The Chopin scherzo in C sharp minor played by Frieda Himmelman was also highly commendable. All the young singers exhibited the fine training of Mme. Linné. Clearness of diction combined with accuracy of pitch were some of the most outstanding points. Gertrude Houlihan's singing of a group including "The Last Hour," by Kramer, and "A Song of Joy," by Woodman, deserves especial mention.

Another pupil of Ragna Linné, of the American Conservatory faculty, has recently received an important engagement. Eleanor Eastlake, soprano, will appear as soloist with the Philharmonic Orchestra, Los Angeles, William Rothwell, conductor, in one of the March concerts, the exact date to be announced later.

The enrolment in the children's department at the American Conservatory is the largest in the history of the institution. An important factor in the work is the classes in Dalcroze eurythmics.

MACBURNIE STUDIOS RECITAL

Celia Van der Meer, soprano, was the recitalist at the MacBurnie Studios, Monday evening, January 19, when she sang a lovely program with charm and fine effect. She rendered "Synnove's Song," by Kjerulf, four Grieg numbers, Chadwick's "Dear Love, When in Thine Arms," Barnett's "Nightingale Lane," Beach's "Fairly Lullaby," Frank LaForge's "I Came With a Song," and two groups of selections by Warford, Lehmann, Hageman, del Riego, Gilbarte, Vanderpool, Cadman and Densmore. She showed the result of careful training and her work was a great credit to her able mentor, Thomas N. MacBurnie.

TOLLEFSEN TRIO'S PROGRAM DELIGHTS

The seventh recital of Carl D. Kinsey's series at the Ziegfeld Theater was offered Tuesday morning, January 20, by the Tollefsen Trio. Throughout the program there was present that excellent ensemble, sincerity, musicianship and artistry necessary to make a trio recital of interest and delight. They played Dvorak and Smetana trios and a new sonata for cello and piano by Giacomo Orifice. A friendly audience was most enthusiastic in its applause.

JOHN O'SULLIVAN TO GIVE CONCERT MARCH 14

The Knights of Columbus will present John O'Sullivan, the Irish tenor of the Chicago Opera Association, in concert at the Auditorium Theater on Sunday afternoon, March 14. A sold-out house is expected.

BARBARA MAUREL AND SASCHA JACOBSEN AT MEDINAH TEMPLE.

Two excellent young artists participated in the Central Concert Company attraction, January 20, at Medinah Temple—Barbara Maurel, mezzo-soprano, and Sascha Jacobsen, violinist. With her lovely voice, admirably controlled and used, her delightful singing and charming stage presence, Miss Maurel captivated the auditors from the start. She rendered most effectively several groups of

various songs and the "Habanera" from "Carmen," winning distinct success. In the Bruch concerto and several shorter numbers Mr. Jacobsen proved himself a violinist to be reckoned with among the younger set. He has much in his favor, and plays with authority, musicianship and artistry.

M. WITMARK AND SON SONGS USED RECENTLY.

At the concert given by the Washington Park Choir, Friday evening, January 23, Richard Proud, its conductor, sang a group of songs including Arthur Penn's "Smilin' Through" and W. Keith Elliott's "Spring's a Lovable Ladye." Two of the numbers the choir sang were Elliott's "In Pillow Town" and Clay Smith's "Sorter Miss You." Ralph Leo used Arthur Penn's "Smilin' Through" as one of the numbers on his program at the twilight musicale at the Edgewater Beach Hotel last Sunday, January 18, and as an encore, Rupert Gantvoort's "Golden Crown." At the same series on Sunday, January 25, Melba Goodman and Joel Lay are using Ernest Ball's "Awake, Dearest One" and Clay Smith's "Sorter Miss You."

GIFTED SIBYL SAMMIS MACDERMID PUPIL HEARD.

A most gifted singer in the person of Juanita Whicker, soprano, was presented in recital by her teacher, Sibyl Sammis MacDermid, at Barnum Hall, Thursday evening, January 29. This reviewer arrived in time to hear Miss Whicker's last group, which comprised the following songs of that prolific composer, James G. MacDermid: "The Magic of Your Voice," "The Song That My Heart Is Singing" and "If You Would Love Me." So well liked were they and so well done that the singer was compelled to add an extra MacDermid number, "Sacrament." Possessor of a rich and luscious soprano, which she uses with care and taste, Miss Whicker is a delightful singer, and her fine work is highly creditable to her prominent mentor. Samuel M. Dolnick, violinist, assisted, and gave good account of himself in a group by Chopin-Sarasate, Tor Aulin and Tartini-Kreisler.

ORCHESTRA'S SIXTEENTH PROGRAM.

Schubert's noble C major was the symphony on the Chicago Symphony Orchestra's sixteenth program this week at Orchestra Hall. As magnificent as is this number, just as magnificent was the performance Frederick Stock

and his musicians gave it, bringing out its innumerable beauties with brilliant effect and finish. So truly remarkable was the reading given it that it proved a great joy—indeed an unforgettable one for all those present. Exquisite also was the handling of the "Wallenstein's Camp" from D'Indy's "Trilogie," the Delius "Dance Rhapsody" and the Liszt symphonic poem, "Les Preludes." The orchestra's harpist, Enrico Tramonti, was the soloist of the week, giving an admirable presentation of the Debussy dances for harp and strings. The two dances—one "Sacred" and the other "Profane"—had first Chicago hearing on this occasion and are Debussy through and through with little distinction or importance.

JEANNETTE COX.

Added Success for the McConnell Daughters

Harriet McConnell and Marie McConnell, the two daughters and artist-pupils of Minnie McConnell, continue to win artistic success in concert and musical comedy. On January 16 and 17 Marie McConnell, the understudy for Renee Delting in "The Magic Melody" at the Shubert Theater, New York, was given an opportunity to sing the prima donna role, as Miss Delting had succumbed to a cold. The Globe and Commercial Advertiser of January 19, in making mention of Miss McConnell's triumph, had this to say: "Everybody in the wings felt Marie McConnell deserved to succeed. Marie McConnell did succeed. And the applause in the wings was more than drowned by the thunders from out front."

Harriet McConnell began a tour as soloist with the Minneapolis Symphony Orchestra on January 19 which included appearances in Evansville, Ind.; Houston, Austin, San Antonio and El Paso, Tex.; Tucson and Phoenix, Ariz.; Los Angeles and San Francisco, Cal.

Spalding to Play His Own "Etchings"

Albert Spalding will give his second violin recital in Carnegie Hall, New York, on Saturday afternoon, February 14. His program, which contains numbers by Padre Martini, Bach, the Brahms' sonata in D minor for piano and violin, etc., also includes Mr. Spalding's own "Etchings," which will have its first public performance at this recital.

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(1) The largest man and the smallest man in the band; John Kuhn, first sousaphone, and Benne Henton, saxophone soloist. (2) Waiting at the junction. Left to right: Mrs. Sousa, Miss Baker, Mr. Sousa, Miss Hardeman. (3) At the Top of the World (in the Colorado Rockies). Center, Harry Askins, manager.

From Coast to Coast with Sousa

After a temporary absence from the concert field, which time was spent in the Government service at the Great Lakes Naval Station, as head of the band department, John Philip Sousa, now a Lieutenant U. S. N. R. F., minus his familiar beard but with his band of pre-war personnel, has recently completed one of the longest and most successful tours that he has ever undertaken. Across the continent and back twice, the route of 25,000 miles included the great Canadian Northwest, the Pacific Coast and the Gulf region in addition to the more frequently followed trails. Concerts were given in theaters, municipal auditoriums, school houses, college halls, stadiums, Greek theaters, Mormon tabernacles and within the stately walls of the Texas capitol.

The band was everywhere received as an American institution and Mr. Sousa as an exponent of American music, while the critics were all most enthusiastic—in fact, an auditor in one faraway community "allowed it was one of the best bands that they had heard in a long time."

Mr. Sousa's new compositions, "Bullets and Bayonets," "Sabre and Spurs," "Field Artillery," "Anchor and Star"—marches depicting the various branches of the service; his joyous song, "Our Boys Are Home Again;" his dramatic musical setting to Col. John McCrae's famous poem, "In Flanders Fields the Poppies Grow," and his impressive memorial march, "The Golden Star," together with his "Showing Off Before Company," met with unmistakable approval. The latter novelty served to display the virtuosity of the various soloists and choirs in the band, the different families of instruments appearing on the stage in duos, trios, quartets and septets until Mr. Sousa steps briskly to the conductor's desk to unify the ensemble. Two other significant compositions presented by Mr. Sousa were Preston Ware Orem's "American Indian Rhapsody," built upon themes recorded and suggested by Thurlow Lieurance, the Indian musician, and Lucius Hosmer's "Southern Rhapsody," founded upon traditional negro melodies.

Mr. Sousa had an unusually well balanced and capable band of sixty, displaying at each concert a service flag of twenty-seven stars. His assisting soloists were Mary Baker, a soprano of pleasing voice and attractive manner, and Florence Hardeman, a violinist whose ample technic is dominated by sincere artistry. During the Canadian tour May Stone, a coloratura soprano of wide experience, also assisted.

The band soloists were headed by Frank Simon, one of the younger American cornetists, who has proved himself a capable successor to Herbert L. Clarke, the acknowledged cornet master of today. Mr. Simon's warm tone, facile technic and musical performance delighted his auditors.

H. Benne Henton's saxophone solos proved unusually popular, disclosing unexpected beauties and the resources of that instrument. In Mr. Henton's encore numbers he was assisted by a quintet of saxophones, furnishing an interesting and pleasing novelty.

The other band soloists—Louis Fritze, flute; Joseph Norrito, clarinet; Ralph Corey, trombone, and John Per-

fetto, euphonium, were at all times a delight; while Joseph Green's xylophone solos and improvisations held not only the audiences but even the members of the band in interested expectancy.

Joseph Marthage's harp playing added much to the concerts, both in ensemble work and in furnishing delightful accompaniments for vocal and violin encore numbers. While the monster bass, the sousaphone, is not a so-so instrument, it is a most important one, and the playing of John Kuhn calls for special mention, both because of the beauty and solidity of tone he evoked and also because he is a full-blooded Sioux Indian—a genuine American by birth and by education at the Carlisle (Pa.) Indian School.

In many places community singing with band accompaniment had a place on the program, notably so in the event of school children's matinees. The interest and pleasure evidenced by the children at these concerts were always an inspiration to Mr. Sousa and his musicians. At many concerts the management had as its guests the inmates of institutions for the blind, and the members of the band considered it a privilege to minister to their enjoyment.

Throughout the long tour Mr. Sousa, the assisting soloists and the band were guests at luncheons, receptions and banquets, formal and informal, tendered by boards of trade, musical associations and fraternal orders. On such occasions Mr. Sousa contributed sometimes interesting and amusing anecdotes, at other times sound advice, from his varied and extended experiences.

Interesting incidents are always happening on tours such as this at Hamburg, Ia., a little railroad junction. The band had occasion to wait several hours for a train connection. The local restaurant, while well stocked with food, was "short" on service. In the band there is a fourth horn player, familiarly called "Muff"—some day he will be a first horn player—who is simply irreplaceable. It was not long before Muff donned a white apron, appeared behind the counter and began to "put it over"—the food, of course. A few minutes later, Mr. Sousa, eating at a small table, remarked, "These are good sandwiches." "Well, they ought to be," rejoined Muff. "I made them."

The tour was ably managed by Harry Askins, a genial gentleman of large experience and sound judgment, who has succeeded Edwin G. Clarke. At the time that Mr. Clark, who took the band around the world, relinquished his connection with the organization he was the recipient of a jeweled Masonic charm from the members of the band whom he had served long and devotedly.

Mr. Sousa will spend his well earned vacation shooting in the South, in which sport he delights and excels.

In Defense of Musical Prodigies

Leopold Auer, disclosing the principles of his own method of violin teaching in Frederick Martens' new book, "Violin Mastery," delivers himself on the subject of infant prodigies in the violinistic art. He objects to the use of this term when applied to a youthful artist with an accent of reproach and suspicion. "After all," says Professor Auer, "the important thing is not their youth, but their artistry. Examine the history of music; you will discover that any number of the great masters, great in the maturity of their genius, were great in its infancy as well. There are Mozart, Beethoven, Liszt, Rubinstein, D'Albert, Hofmann, Scriabin, Wieniawski—they were all 'infant prodigies,' and certainly not in any objectionable sense. Not that I wish to claim that every prodigy necessarily becomes a great master. That does not always follow. But I believe that a musical prodigy, instead of being regarded with suspicion, has a right to be looked upon as a striking example of a pronounced natural predisposition for musical art. Of course, full mental development of artistic power must come as a result of the maturing processes of life itself. But I firmly believe that every prodigy represents a valuable musical phenomenon, one deserving of the keenest interest and encouragement. It does not seem right to me that when the art of the prodigy is incontestably great that the mere fact of his youth should serve as an excuse to look upon him with prejudice, and even with a certain degree of distrust."

New Orleans Honors Ferrata's Anniversary

New Orleans, La., January 20, 1920.—Chevalier Dr. Giuseppe Ferrata recently observed the twenty-fifth anniversary of the beginning of his career as a music teacher in America, and was tendered a reception on December 19 in the spacious Gold Room of the Grunewald Hotel. On this occasion there was a recital made up entirely of his own compositions, rendered for the most part by his own artist-pupils, those who appeared including Hilda Howes, pianist; Dorothy Francis, soprano; Mamie Haggerty, pianist; Clara del Marmol, soprano; Leon Ryder Maxwell, tenor, and Leonella Haggett Bertel, pianist. A string quartet by Dr. Ferrata was played by J. Fanelli, J. Sabadie, Perez Sandi and A. Dijanni. At the conclusion of the musical program Dr. Ferrata was presented with a suit-

ably inscribed memorial of the occasion, in the form of the first page of his new composed piano sonata engraved on silver and mounted on an ebony base. Dr. Ferrata was born in Gradoli, near Rome, Italy, on January 1, 1866, and was a pupil of both Sgambati and Liszt.

PHILADELPHIA ORCHESTRA PLAYS
A MEMORIAL FOR STANCH FRIEND

Tribute Paid to the Late Mrs. Alexander J. Cassatt in Wagner Number—Werrenrath, the Soloist, Wins Tremendous Favor—Metropolitan Opera Presents "Rigoletto"—Matzenauer and Kindler at Academy

Philadelphia, Pa., January 26, 1920.—The twelfth pair of symphony concerts offered by the Philadelphia Orchestra at the Academy of Music, Friday afternoon, January 23, and Saturday evening, January 24, proved enjoyable occasions for the big audiences in attendance.

Conductor Stokowski selected a splendid program for the event. Opening with Gluck's overture, "Iphigenie en Aulide," the attention of those present became immediately fixed upon the work at hand. The composition of him, who was at one time convicted of being a rank departurist in the realms of composition, flowed along smoothly, melodiously and pleased through the very simplicity of its structure. The orchestra under the capable direction of Stokowski was in admirable form. Mozart's "Jupiter" symphony was next offered, with all the Mozartian finesse, grace and care that could be desired. The symphony was played without pause between movements.

In order that the listing of programmed numbers would agree with a memorial played, the second number on the list—recitative and aria for the twenty-sixth Sunday after Trinity, "Watch Ye, Pray Ye"; recitative, "Ah, When on That Great Day"; aria, "Blessed Resurrection Day," from Bach—was sung by Mr. Werrenrath after the symphony was played. Mr. Werrenrath made a tremendous success, his splendid voice of rich, resonant quality soaring forth with splendid color effects and masterly interpretative forethought. Then followed the well known funeral march from "The Twilight of the Gods," Wagner. This number was played as a memorial to the late Mrs. Alexander J. Cassatt, wife of a former president of the Pennsylvania Railroad and a sincere friend to the Philadelphia Orchestra since its inception, under the leadership of Fritz Scheel, down to the present day of its triumphs under Leopold Stokowski. The audience remained standing throughout the rendition of the work and solemnly seated themselves at its conclusion without the semblance of applause arising to detract from the religious-like spirit of the incident—a point of respect to Mrs. Cassatt, to the thoughtfulness which prompted the memorial and to the magnificence of the rendition accorded the composer's inspiration.

The concert was brought to a close by Mr. Werrenrath, who sang a group of Russian songs by Daniel Gregory Mason, the lyrics having been written by Witter Bynner. Mr. Werrenrath did splendidly by these songs and his offerings were greeted by thunders of applause. The songs themselves breathe the gray philosophy of Russia, indeed the "A Prophet" is attuned to a dark and dismal depth of despair, that is to say, material despair, but by a masterful stroke in the last few notes, it pierces the darkness clouds and reveals the light beyond. The orchestra afforded a beautiful tonal background for all of Mr. Werrenrath's efforts. Mr. Stokowski seeming to be in perfect sympathy with the soloist and his intentions.

It is seldom that one sees the conductor of the Philadelphia Orchestra smile, but the Saturday evening concert was an exception. After finishing the symphony, the director, as usual calm and immobile of face, returned to the stage to acknowledge the spontaneous and appreciative applause bestowed upon him. He must have been at a loss, however, to account for certain goodnatured laughter that spread throughout the house. Turning to leave the stage, he was astonished to find that his Belgian police dog had followed him on the platform and was complacently observing the audience. Upon Mr. Stokowski's next appearance, in answer to a continuous siege of hand clapping, the director's face was suffused with a ruddy glow and he smiled broadly as he bowed.

METROPOLITAN OPERA PRESENTS "RIGOLETTO."

The newspapers of Philadelphia are taking issue with Manager Gatti-Casazza for the innumerable old operas being produced in the Philadelphia Opera House this season. To be sure one or two novelties have been placed before the subscribers, but on the whole, resurrections have been the rule. Last week "Rigoletto" was presented before a large audience. The production was admirably staged and the work in its entirety splendidly realized with the following cast: The Duke, Charles Hackett; Rigoletto, Giuseppe De Luca; Gilda, Mabel Garrison; Sparafucile, Giovanni Martino; Maddalena, Flora Perini; Giovanna, Louise Berat; Monterone, Louis D'Angelo; Marullo, Mario Laurento; Borsa, Angelo Bada; Cerpano, Vincenzo Reschiglian; the Countess, Minnie Egner; a Page, Emma Borniggia, and Moranzoni, conductor.

MATZENAUER AND KINDLER AT ACADEMY.

A series of concerts given under the auspices of the Pennsylvania League of Women Workers Clubs is under way at the Academy of Music. Last week Margaret Matzenauer and Hans Kindler were the soloists. Mme. Matzenauer was in exceptionally good voice for the occasion and sang with her usual charm, artistry, delicacy of shading and interpretative mastery. At the end of each group, she was recalled time without number and was compelled to give many encores. One of the songs appearing on the program, a "Cradle Song," Ornstein-Kindler, had to be repeated. Mr. Kindler was also in fine fettle and his pure crystalline tone, brilliant technic and assured style of unfolding the moods to be depicted, was especially enjoyable, as well as interesting. He played an obligato to Mme. Matzenauer's singing of Bizet's "Agnes Dei" and they again joined forces in an encore, the Bach-Gounod "Ave Maria."

G. M. W.

THE STORY OF PEPITO ARRIOLA

By Alberto Jonás

[There was a recent inquiry in the Musical Courier's Information Bureau in regard to Pepito Arriola, the Spanish pianist, who, as a child prodigy, made a sensational success on both sides of the Atlantic and in both hemispheres. Singularly enough, none of the latest reference books even mention his name, so the Musical Courier appealed to Alberto Jonás, the master who prepared Pepito for his meteoric career, for information, and Mr. Jonás was kind enough to furnish the Musical Courier with the following brief sketch of his career. Now that the war is over, it seems likely that Arriola may again be heard from.—Editor's Note.]

Pepito Arriola was born in La Coruna, in the North-western part of Spain on December 14, 1897. Neither father nor mother was especially musical; yet the mother played a little on the piano. It was at the age of two and a half years that Pepito's singular gifts manifested themselves in a startling manner. The mother was playing on the piano some Spanish popular dance. The baby was on the floor; playing with his toys. A call from the servant, in the kitchen, made the mother leave the room. While busy in the kitchen she suddenly heard somebody repeat on the piano the piece which she had just played. Considerably startled, for she felt sure that she was alone in the house with her baby, she rushed to the room whence came the sounds of music. Seated on the piano chair, on which he had managed to climb, was her two and a half year old child playing without hesitation, the piece she had just performed. She uttered a piercing scream and fell in a dead faint on the floor. She was ill and prostrate for hours afterwards, for to her superstitious Spanish mind there was no doubt that this was the work of the devil. Later, however, the wonderful gifts of her child became apparent to her and she began forthwith to teach him the rudiments of music and such knowledge of the piano as she had herself. The child's ability grew in an incredibly rapid manner. At the age of four years he was presented to the Medical Congress in Paris, where his abnormal intelligence excited the deepest interest among men of science assembled from all parts of the world. At the age of five he was heard in Madrid by Nikisch, the great orchestra conductor, who was then touring Spain. Nikisch was so impressed with Pepito's genius, that he offered to take charge of the child's musical future, and to bring him to Germany, and did so, aided by a subvention from the Spanish Government.

After a few months of preliminary study in Leipsic, Pepito Arriola was brought to Berlin to me. He was then seven years old. With me he studied uninterruptedly until the time of his first great American tour. Yet, while thus studying, Pepito appeared in concert in Germany, Austria, Russia and Holland. His success everywhere was prodigious. He appeared as soloist with all the great orchestras of Germany, under the leadership of Nikisch, Panzner, Mottl, Zuch and others, and such was his drawing power that his fee was never less than four figures (in marks). He also appeared as soloist with the philharmonic orchestra of the leading cities of Russia, Austria and Holland.

PLAYED FOR FORMER KAISER.

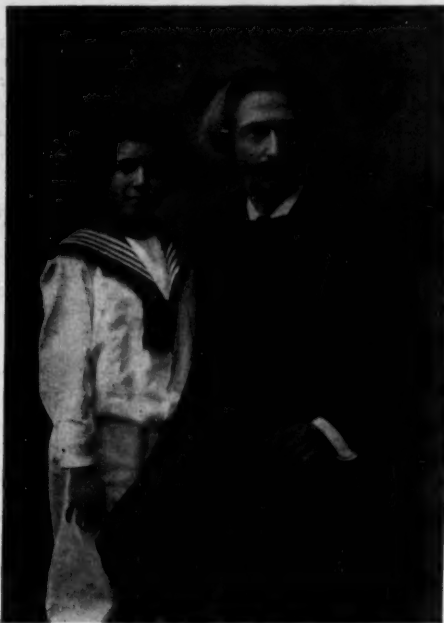
Pepito Arriola played on two occasions at the Imperial Palace of the former Emperor of Germany. Both the Emperor and the Empress gave him magnificent souvenirs in the form of scarf-pins and cuff-links of diamonds and rubies. He also appeared repeatedly before the former Crown Prince and Crown Princess. In Spain he has

played on several occasions at the Royal Court of Madrid, before the King and Queen of Spain.

Pepito Arriola appeared in England under the management of Daniel Mayer. His success there was immense. He played in Albert Hall, one of the largest music halls in the world, and the huge auditorium was filled to hear the tiny bit of humanity, who played so marvelously, and whom the critics called "the reincarnation of Mozart."

His first American tour, under the management of Daniel Mayer and of R. E. Johnston, was a series of triumphs and a great financial success for all concerned. He made, in all, three American tours. He also toured all South America three times, with his usual sensational success.

Shortly before the war, in April, 1914, Pepito Arriola returned to Berlin after three years absence devoted to concertizing all over the world. I was overjoyed to find



ALBERTO JONAS,

The distinguished pianist and pedagogue, and Pepito Arriola, whom he prepared for his meteoric career.

that the critical years from childhood to manhood had not impaired Pepito's pianistic art. On the contrary, it had grown and broadened. We worked together from April to June, when Pepito and his mother left for Spain. He had been engaged to tour Germany and Austria with the orchestra under Weingartner, playing all the five concertos of Beethoven. On August 2 the terrible war rent the world. Of further concertizing in Germany, there could be no question, at least it seemed so then. I left Berlin on October 1, 1914, with twelve of my pupils and came to New York where I have been living ever since. I have not seen Pepito Arriola again, but I know that he lives in Madrid, Spain, has amassed quite a fortune from his world tours and is at present engaged on the composition of an opera.



Photo by Garo

Martha Baird

CONCERT
PIANIST

writes of the

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PIANO

January 9, 1920.

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My own Mason & Hamlin piano is a daily joy and inspiration.

Yours very cordially,

(Signed) MARTHA BAIRD.



Photo © Hixon-Connelly Studios, Kansas City

VIVIEN HOLT,

Soprano.

"To Lazar S. Samoiloff, the best teacher and the truest friend, with sincere gratitude.

(Signed) Vivien Holt."

Samoiloff Bel Canto Artists Busy

Jean Barondess, soprano, whose picture appeared on page 26 in the January 22 issue and who gave a very successful recital in Aeolian Hall, December 23, when she received flattering recognition from the press for her fine singing, dramatic ability, and her original and interesting program, will give a recital at Carnegie Hall March 7 and another at Aeolian Hall April 10. Among the novelties which Miss Barondess will sing at Carnegie Hall will be a group of three songs especially written for her by Lazar S. Weiner, on the text of very popular Jewish poets.

Mrs. Arnold Volpe, the wife of the renowned conductor, will give a recital at Aeolian Hall on April 22 when, among other novelties, she will offer a group of five original songs by Arnold Volpe. Vivien Holt is in the musical operetta "Hello Alexander," critics saying her voice alone carries it to success. A clear, high, well schooled voice and taking personality have brought her to the forefront.



Photo © Mishkin

MARIE VOLPE,

Concert soprano.

"To Lazar S. Samoiloff, who has restored my faith in singing teachers, from his grateful pupil and friend.

(Signed) Marie Volpe."

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OPINIONS OF THE PRESS

Prokofieff Scores in Third Chicago Recital

For the third time this season Serge Prokofieff, the brilliant Russian composer-pianist, played in Chicago and won the unanimous praise of the critics, as may be seen from the appended notices which appeared in the dailies of that city on December 29:

Without exception his playing of the Russian pieces, the others no less than his own, was brimming full of vitality, energy and



Bain News Service

SERGE PROKOFIEFF,

Russian composer-pianist, in a characteristic attitude.

dash. He is not only a musician with ideas, but an interesting and forceful personality.—Daily Journal.

The young pianist is decidedly a somebody of the keyboard. One always gets an impression of his sincerity, of his complete obedience to his music.—Evening American.

At Kimball Hall that progressive of younger Russian pianists, Serge Prokofieff, gave his third piano recital for the present season. He still retained that incisive, virile touch, that clarity and that neatness and rapidity of delivery which always characterized his playing.—Daily News.

Serge Prokofieff gave another recital at Kimball Hall in which he again displayed his unusual powers as a pianist. His playing of the music of the Russian composers was delightful. He had the appreciation for what they wished to express and the fingers to bring it out. After the Rachmaninoff prelude, op. 23, he received a great demonstration from the audience and was obliged to add an encore after he had bowed a number of times. His own sonata in A minor in one movement proved to be one of the most striking things he has yet given us. Mere was genuine power, strange to our ears, yet ringing true and played with extraordinary virtuosity. The audience would not be contented until he had returned for an encore at the conclusion of the program.—Evening Post.

Seattle Record Calls Hand's Voice Superb

In reviewing John Hand's concert in Everett, Wash., on January 3, the Daily Herald of the next day styled the tenor as a "sweet singer of ballads." The critic of that paper then went on to laud the singer as follows:

Those who heard John Hand sing Saturday night are convinced that America has produced one tenor the beauty of whose vocalism rivals that of the best Europe has offered. . . . John Hand has not only ability to command a wondrously flexible vocal organ in an amazing variety of shadings, but he possesses the added—and rarer—virtue, an understanding of the meaning of English words and phrases and the sentimental response thereto that makes the meaning clear to the hearer.

The Everett Morning Tribune has this to say:

The large numbers, "M'Appari Tutt Amor" from Flotow's "Martha," and "Vesti La Giubba" from "Pagliacci," were sung with a finish and tone that have not been surpassed in any concert ever given here.

Another concert in Mr. Hand's tour of the Pacific Coast was that in Seattle on January 6 in the Masonic Temple, where he met with the same success which was his in Everett a few days previous. In commenting on the tenor's singing the dailies of that city of January 7 printed these tributes:

This wonderfully gifted singer displayed a dramatic tenor of rare quality and clear as a sparkling stream. The artistry of John Hand was greatest in his singing of the groups of English songs. In Sibella's "Twilight Dreams" and Campbell-Tipton's "Crying of Water" he gave a most poetic interpretation. His voice showed its native brilliancy and flexibility in the three Italian operatic selections, Leoncavallo's "Vesti La Giubba" from "Pagliacci" receiving the most hearty applause. The audience had a keen appreciation for the Irish songs Mr. Hand used for nearly every encore.—Daily Times.

His voice, one of unusual mellowness and power, was especially appealing in the "Oh, So Fair" song from "Martha." . . . John Hand's voice is superb in purely lyrical selections.—Seattle Record.

John Hand's voice, which is of exceptionally pleasing clarity and volume, aroused great enthusiasm.—Post-Intelligencer.

Leopold Wins Favor in New York

Following are a few condensed press reports covering the piano recital given by Ralph Leopold at Aeolian Hall, New York, on October 26, 1919:

There is virility and vigor in Ralph Leopold's playing. He is definite, accurate and convincing. The Bach-Tausig toccata and fugue in D minor was a brilliant initial number. Those rhapsodies by Dohnanyi gave boundless opportunities for his technical resources. He gave to Mana-Zucca's "Poème" the native poetry it merits.—Evening Mail.

Mr. Leopold played the Bach-Tausig toccata and fugue in D minor with all the clarity of voices and massive building of tonal

climax which this work demands. This was followed by a very fine performance of Mendelssohn's "Variations Serieuses." The pianist dwelt with poetic feeling on its loveliest features and gave a reading worthy of the work. Four rhapsodies by Dohnanyi occupied the place of honor on the program. The scherzo was the most entertaining, while the second was the most interesting musically. Mr. Leopold was heard by a large and appreciative audience.—Post.

The Secretary of War and Mrs. Baker occupied a box in Aeolian Hall yesterday afternoon at the piano recital of Ralph Leopold, who is Mr. Baker's brother-in-law and who before the war, in which he served with Percy Grainger and others in the army bandmasters' school at Governor's Island, had played for several seasons abroad, appearing as pianist with leading European orchestras. On first hearing here yesterday he showed himself an artist already of substantial attainment of broad grasp as regards both classical and romantic masters, glimpsed briefly in his Bach-Tausig fugue in D minor and the "Serious Variations" of Mendelssohn. Mr. Leopold's deeper sympathy is perhaps with the creative men of today, as in Dohnanyi's "Four Rhapsodies," of which the last, in E flat minor, was played with the fine vigor oftentimes associated with certain sonorous works of Brahms.—Times.

He played with a bold freedom in style, finely developed, and sure technic. There were convincing power and understanding in his performance.—Sun.

His program was diverse in material and varied in its appeal. He is a forceful performer on the instrument, zealous in all his readings and earnest in his efforts.—American.

At Aeolian Hall yesterday afternoon Ralph Leopold made a first appearance here in recital and won favor.—Evening World.

The young pianist is evidently a musician of understanding and he plays with authority. His technic is sure, even at times brilliant.—Tribune.

Ralph Leopold entertained a fine audience at Aeolian Hall in the afternoon with a diversified and important program extremely well played.—Morning Telegraph.

Hackett Steps in and Pleases

Not infrequently does it happen that one artist is substituted for another for one reason or other. But seldom does an audience enter a concert hall—as one did recently at Springfield, Mass.—expecting to listen to a recital by Emilio De Gogorza and Sophie Braslau, only to hear a program presented by Arthur Hackett, the tenor, and Rosita Renard, pianist. Owing to sudden indisposition, both of the first named artists were compelled to cancel at the last moment, and Mr. Hackett and Miss Renard, summoned by telegram, stepped in the breach. With two such artists on hand, there was no thought of substitution, to judge from the audience's demonstrations of enthusiasm. The critics in particular wrote well of Mr. Hackett. Said the Springfield Daily Republican:

Mr. Hackett is one of the foremost of American concert tenors. He was quite at his best last evening and gave a superb rendering of the famous recitative and aria by Handel, "Waft Her, Angels," which has been a favorite with all the great oratorio tenors. He combined to an unusual degree clear pronunciation with a round and resonant tone production and kept consistently to the "grand style."

Ernest Newton Bagg, critic of the Springfield Union, wrote:

Mr. Hackett was in fine voice and gave his groups of songs with customary finish and suavity. He began with the seldom heard Handel selection from "Jephtha," "Deeper and Deeper Still," one of the most difficult of all tenor arias. Then came a group of French songs, including two by César Franck, in characteristic and emotional vein.

His diction and emphasis in these as well as in the English group following were crystal clear.

Baltimore and Norfolk Acclaim Merle Alcock

Appended are several pithy press notices which tell of the success in recital in Baltimore and Norfolk of that excellent artist, Merle Alcock:

With marked simplicity and beauty Merle Alcock, the young contralto, whose voice is attracting so much attention throughout concert circles, gave a recital at Peabody Conservatory of Music yesterday afternoon. Her rich and sonorous voice, in addition to a most charming personality, won her many friends. Excellent dramatic qualities were also noticeable in Verdi's aria, "O Don Fausto." Her upper notes are sweet and pure; no forcing can be detected in the middle tones. Those of the lower register are especially mellow, and she passes from the higher to the lower with apparent ease, giving throughout the entire register full, open tones that are a delight to the ear.—Baltimore American, January 10.

Intuitive knack of interpreting the emotions and ideas embodied in various compositions, qualities that invested the recital with unflagging interest from beginning to end. . . . In her repressed but subtle way she accurately reflected the sentiments, the significance and the flavor of the different compositions, and they became a series of little tone pictures each more fascinating than the other, and yet so varied in character. The cantering meter of Grieg's "Good Morning" diffused joy of living like a burst of sunshine.—Baltimore Evening Sun, January 10.

Mrs. Alcock is not an opera singer, for which there is reason to give much thanks, since she charms by her singing of songs, and opera singers rarely are lieder singers. She comes out on a bare stage with no other trappings than the accompaniment supplied

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by the piano, manages so to interpret and color and vivify songs of widely varying character and quality as to make her part of any concert a valuable lesson in the extremely difficult art of concert singing.—Douglas Gordon, in the Norfolk Ledger-Dispatch, January 16.

Alice Nielsen's Western Successes

Alice Nielsen is having a great time on her trip in the West and along the Pacific Coast, and, according to what the papers say, her audiences must be having an equally good time. Everywhere she appears not only is her art praised extravagantly, but all the reporters seem to seek her out to get her opinion on everything from Shakespeare to the musical glasses. Alice Nielsen is quoted on every subject from her pet chow dog, through harem dresses, up—or down—to D'Annunzio, who once asked her if she had ever been in love, and was greatly disconcerted when she replied with absolute frankness, "Oh, Lord, yes!" Here is a sample of what all the Western newspapers have been saying about her. It is from the Portland (Ore.) Telegram of January 5:

Those who heard Alice Nielsen in song recital some five years ago at the Heilig Theater admitted that she has a fine voice, but even they were hardly prepared for the beauty of tone and flawless production which greeted them when she appeared in joint concert with the Oratorio Society at the municipal auditorium Saturday evening.

Miss Nielsen is one of America's greatest lyric sopranos. Her voice is clear and sure, yet retaining in its upper register all of the sweetness of the middle or medium register. She sings without apparent effort, and her diction is perfect. The fates have been very good to the singer, for besides giving her a lovely voice they have endowed her with unusual beauty and personal charm.

Claussen's Singing Delights Washington

That Julia Claussen scored another triumph when she sang in Washington, D. C., on January 12 is clearly evidenced in the subjoined press comments culled from various Washington dailies:

Mme. Claussen has a voice of rich, mellow quality and wonderful power and range. She is versatile in her art, singing with dramatic fervor, soothing tenderness and artistic finish. Her first number was the aria "Mon Coeur," from Saint-Saëns' "Samson et Delilah," which she sang with beautiful phrasing and broad, sweeping style. Brahms' "Sapphic Ode," which she sang in English, was one of the gems of her program, and for encore she sang a fascinating Swedish song, "Mot Koeld," by Backer Gröndal, and her last number at the end of the program was Nordquist's "Visa," sung in Russian, and Rachmaninoff's "Floods of Spring," which she sang brilliantly. Her encore after the last number was a lovely "Slumber Song" by MacFadyen, which she gave with exquisite tenderness and delicacy.—Washington Post.

Mme. Claussen is a great artist and possesses wonderful richness of voice. Her singing of Brahms' "Sapphic Ode" completely captivated her audience. This composition brought out strongly the mellow beauty of her low voice.—Washington Herald.

Mme. Claussen has a massive contralto voice. The great "Sapphic Ode" of Brahms was really the climax in her songs, given with all its nobleness and also with a charming sympathy.—Washington Times.

Mme. Claussen displayed a voice of rare quality, exceptionally rich in the lower register, with roundness and ease of tone production throughout an unusual compass. In response to many recalls she gave the "Habanera" from Bizet's "Carmen." In the second group the "Sapphic Ode" was the gem for its wonderful pianissimo and legato.—Evening Star.

Von Klenner Entertains the Mary Arden Club

January 14 the Baroness Von Klenner entertained the Mary Arden Club at her home, 952 Eighth avenue, New York City. The club holds its annual meeting with the baroness, inasmuch as her mother, Mrs. William H. Evans, a famous Shakespearean scholar, was one of the founders of the club, and the daughter entertains the society in memory of her mother, at the same time furnishing an elaborate musical program. This year the program, given by artist-pupils of Mme. Von Klenner, was as follows: "Charmant Oiseau" (David), Lucille Savoie, coloratura soprano of the Society of American Singers; "Habanera" ("Carmen"), Jean McAllister, contralto, of Ridgway, Pa.; "Pleurez, pleurez mes yeux" (Massenet), Courty Rossidiehl, dramatic soprano; duet (Rubinstein), Mari Limeburner and Jean McAllister; "Dreams" (Wagner) and aria ("Samson et Delilah"), Mrs. Charles Mannweiler, contralto; "Indian Bell Song" ("Lakme"), Lucille Savoie, soprano; "I Plucked a Quill" and "Brindisi" (Verdi), Jean McAllister, contralto.

The perfect breath control, diction and professional poise which one always expects of an artist trained in the Von Klenner studios were in evidence in each singer, add-

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ing new laurels to this already famous teacher. Never has Mme. Von Klenner been more occupied than this season, many students being on her long waiting list.

Reception Given to Dr. Elsenheimer

The director and faculty of the Granberry Piano School tendered a reception to Dr. and Mrs. N. J. Elsenheimer on the occasion of their twenty-fifth wedding anniversary, on Friday evening, January 23, in the studios of the Granberry Piano School, Carnegie Hall, New York.

A large number of friends of the happy couple offered congratulations, and many residing in far distant cities sent telegrams. A short musical program was rendered by Willie Kroll, violinist, accompanied by Dr. Elsenheimer. The selections played were: "Melodie" (Tschaiakowsky), "Minuet à la Mozart," by Dr. Elsenheimer (dedicated to Maud Powell), "Liebesfreud" (Kreisler), as well as the same composer's "Caprice Chinois."

George Folsom Granberry, on behalf of the staff members of the Granberry Piano School, presented the couple with a beautiful loving cup. In his address Mr. Granberry spoke in very flattering terms of Dr. Elsenheimer's successful work at the school. Refreshments were then served, the guests remaining until the small hours of the morning.

Paradiso Students in Recital

Donato A. Paradiso presented six advanced pupils in recital on Saturday evening, January 24, in his studio, Carnegie Hall, New York. The large audience which braved the storm was well repaid for attending. In the performance of each pupil, Mr. Paradiso's thorough development in voice placement was apparent.

Muriel Osborne, soprano, sang "Now Sleeps the Crimson Petal," Quilter, and "Elegie," Massenet. Mollie Rosenzweig, coloratura soprano, was heard in "The Lass With the Delicate Air," Arne; Bach-Gounod's "Ave Maria" (with violin obligato), and "Lo, Here the Gentle Lark,"

Bishop. Anton Carnoff, bass, made an excellent impression singing "Mephistopheles' Song of the Flea," Mousorgsky; "Suore che riposare," from "Robert the Devil," Meyerbeer, and "Elle giammai m'amo," from "Don Carlo," Verdi. Miriam Sandberg, soprano, gave "Un bel di," from "Madame Butterfly," Puccini; "Voi la sapete," from "Cavalleria Rusticana," Mascagni, and "Vissi d'arte," from "Tosca," Puccini. Hannah Crowson, mezzo soprano, rendered effectively Secchi's "Lungi dal caro bene" and "Love Me or Not," as well as "My Heart at Thy Sweet Voice," from "Samson et Delilah," Saint-Saëns, and Gertrude Gibson sang "At Parting," Rogers; "The Blackbird," Parker, and the flower song from "Faust," Gounod. Florence Brinkman admirably accompanied all of the singers.

Composers' Conventions Favored

"Grace Porterfield Polk, of Greenfield, Indiana, heartily disagrees with those who claim that American song composers will never add to musical literature such great songs as the composers of other countries have done," says The Writer in the January issue, "and to make it possible for young composers with high ideals to be in a position to work out those ideals, she plans to co-operate with the music clubs and educational institutions all over the land, one State after the other, and systematically lay the foundation for such funds as will be available for the holding of song composers' contests, composers still unknown, who through fair competition will have an opportunity to have their songs published and properly advertised. This fund will become permanent, so that the good work may be continued year after year. Mrs. Polk will endeavor to arrange for song composers' conventions in Greenwood, where all the interests of the song composer and of the great, growing national musical life may be discussed from every angle, and where the young composer may meet his seniors in the art, so that a mutually beneficial exchange of views may take place between the song composers of the land at least once a year."



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SIXTY-FIVE THOUSAND DOLLARS ALREADY PLEDGED—ORCHESTRA TO BE ENLARGED IN SIZE AND SCOPE—NADINE PLATINOFF MAKES DEBUT IN THIS COUNTRY—HELEN STANLEY DELIGHTS AS PHILHARMONIC SOLOIST—BECKERS WARMLY GREETED ON RETURN TO CONCERT—DEMOREST ELECTED ORGAN GUILD DEAN—NOTES

Los Angeles, Cal., January 18, 1920.—A splendid audience greeted Adolf Tandler when he appeared to conduct the Friday afternoon concert of the Los Angeles Symphony Orchestra, and a superb rendition of Schumann's symphony No. 4, in D minor, opened the program.

Before the soloist appeared, Mrs. Sherman Hoyt, president, made a short talk in which she announced that a "drive" was on for a \$500,000 maintenance fund and that \$30,000 had already been pledged, and later it was learned that \$35,000 more had been added. It is the intention of the Los Angeles Symphony gradually to enlarge in size and in the number of its concerts.

Nadine Platinoff, a Russian singer, made her first appearance in the United States at this concert, singing Marpha's aria from the "Tsar's Bride," Rimsky-Korsakoff, and "Lovely Sang the Nightingale," by Gliere. Mme. Platinoff has a light, clear soprano, which was shown to better advantage in the Rimsky-Korsakoff number and which was graciously repeated in response to the insistent applause. There being no orchestration available for this lovely number, Harold Webster, one of the best known violinists here and a member of the symphony orchestra, made a beautiful arrangement for the occasion.

STANLEY DELIGHTS AS PHILHARMONIC SOLOIST.

Interest in symphonic matters does not abate, but seems to grow apace with the two big orchestras giving concerts

almost every other week. A packed house on Saturday evening heard the Philharmonic Orchestra give what in the opinion of a leading musician was the most important program this organization has yet presented.

Helen Stanley, who had already won Los Angeles by her lovely singing in her own concert, was the soloist and was recalled again and again. Her first number was the "Louise" aria, and this she was obliged to repeat. She received tumultuous applause after her second aria, Lia's song from "L'Enfant Prodigue," and was obliged to respond repeatedly.

In a varied and beautiful program, beginning with the "Figaro" overture, Mozart, and including Hadley's "Symphonic Fantasy," possibly the "Caprice Español" was given the best. Interesting is the fact that the celesta, ordered from Paris by Mr. Clark and just received, was used for the first time at this concert in Cortroy's "Solenelle" and played by C. Edson Strowbridge.

BECKERS WARMLY GREETED ON RETURN TO CONCERT.

Thilo Becker and Mrs. Becker (known as Otie Chew professionally), pianist and violinist, gave the first of a series of three recitals on Wednesday, January 14, at Trinity Auditorium, to an enthusiastic audience delighted to again have the opportunity to pay homage to these much loved artists.

Mr. and Mrs. Becker have won international success

in their art, and since making their home in Los Angeles have added much to the music and social life of this city. For several seasons they have not been heard in public, and their return to concert work was welcome news not only to the artists' colony but to society and innumerable friends.

The program for Wednesday evening was made up from three sonatas, the first an extremely "old style" classic, the sonata in D by Lulliet, most satisfyingly given; the second, the sonata in C minor by Beethoven, and in this number Mr. Becker was at his best, as his skill in the delicate florid work was given an opportunity to manifest itself. The John Ireland sonata in A minor was extreme in its modernity and in striking contrast to the first number, and it was evident that this had received enthusiastic study, for it was rendered in a scholarly manner. Mrs. Becker's violin tone, rich and full, was a delight to hear, and the playing of the two musicians was the perfection of ensemble work.

DEMOREST ELECTED ORGAN GUILD DEAN.

Raymond McFeeters, a pupil of Charles Demorest, will be presented in an organ recital at the Broadway Christian Church next Tuesday evening. Mr. Demorest was elected dean of the American Organists' Guild at the annual dinner given last Monday evening.

NOTES.

The annual banquet of the Los Angeles Music Teachers' Association is usually a gala affair, but the one scheduled for tomorrow evening promises to be more than ordinarily interesting. Abby Norton Jamieson will then complete her duties as president, but she has a large office to fill, and her place will be competently taken by Adelaide Trowbridge.

Myrtle Pribil Colby has been engaged to sing at the California Theater and will make her first appearance in this line the coming week.

Estelle Heatt Dreyfus will present her annual recital early in February. J. W.

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HAND'S SUCCESS IN PORTLAND WINS IMMEDIATE RETURN DATE

Oregon Composer's Works Heard in Society's First Public Recital—Gray-Lhevinne Recital a Success—Notes

Portland, Ore., January 17, 1920.—Under the auspices of the city, John Hand, American tenor, appeared in the Public Auditorium on January 12. He was heard in arias from "La Gioconda," "Martha" and "I Pagliacci," also in songs by Tosti, Burleigh, Vanderpool, Flegier and Campbell-Tipton. His rich voice and fine stage presence brought him thunderous applause and a return date for January 22. La Var Jensen, the assisting pianist, played with great taste.

OREGON COMPOSER'S WORKS HEARD.

The Society of Oregon Composers, Emil Enna, president, gave its first public recital of local compositions on January 7, when the following composers were represented: Lucien E. Becker, George D. Ingram, R. Blomquist, Daniel H. Wilson, Kathryn L. Johnson, Christian Pool, Emil Enna and Jean McKercher. This recital, which took place in the Central Library, was enjoyed by a large audience. The society has invited the poets of Oregon to submit a poem suitable for a State song.

GRAY-LHEVINNE RECITAL A SUCCESS.

An excellent program was given by Estelle Gray, violinist, and Mischa Lhevinne, pianist, January 15. The artists, who were presented by the city, disclosed gratifying qualities of tone and a satisfying degree of mutuality. They were recalled many times. The recital was held in the Public Auditorium.

NOTES.

Soloists at recent events have been Katherine Neal Simmons, soprano, who sang at a meeting of the Jackson Club; Mrs. Mischa Peuz and Eloise Anita Cook, sopranos, who appeared before the Council of Jewish Women. They always make a good impression.

Wilhelm Aronsen, a newcomer, recently gave a successful recital in the ballroom of the Multnomah Hotel. Mr. Aronsen is a member of the first violin section of the Portland Symphony Orchestra, Carl Denton, conductor.

Lucien E. Becker, F. A. G. O., whose artistic work always brings him due appreciation, is giving a series of organ recitals at Reed College.

Mischa Guterson has been appointed conductor of the Rivola (picture) Theater Orchestra, a splendid organization of eighteen men. J. R. O.

HUGE PUBLIC SCHOOL CHORUSES HEARD IN OAKLAND PROGRAMS

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Graduation Exercises—Westgate Pupils in Recital
—Celebrities to Be Heard in Campus Concerts
—Town and Gown Club Entertains—
Oakland School of Drama
Founded—Notes

Oakland, Cal., January 17, 1920.—The graduation of 1,163 eighth grade pupils to the high schools took place this week in the Municipal Auditorium, when the program was largely made up of numbers by the instrumental and vocal sections of the schools, including the Elementary Orchestra of fifty members, directed by Mr. Humphrey, chorus of 1,200 mixed voices, girls' chorus of 700 voices and Elementary Band of fifty pieces, directed by Mr. Trutner.

ELIZABETH WESTGATE GIVES YOUNGER PUPILS' MUSICALES.

Elizabeth Westgate is inaugurating a series of students' musicales at her studio, 1117 Paru street, Alameda, the first of which, given by her younger pupils, took place Saturday morning, January 10, when a large number of invited guests assembled to hear an unusually comprehensive and artistically played program (the twenty-seven numbers being given entirely from memory). The following students participated: Adrien Hynes, Marion Vaughan, Juliet Weinstock, Mabel White, Marion Linderman, Olive Merle, Elizabeth Vaughan, Vine Lowry. Numbers were chosen from the works of P. E. Bach, J. S. Bach, J. B. Cramer, Burgmuller, Herter, Cadman, Godard, Torjussen, Grant-Schaeffer, Chopin, Arthur Foote, Friml, Mendelssohn, Kullak, Loth, Gade, Debussy, Bendel and Rachmaninoff.

CELEBRITIES TO BE HEARD IN CAMPUS CONCERTS.

Under the auspices of the music and drama committee of the University of California, with Professor Samuel Hume as director and Frederick McConnell as assistant, plans have been made for an interesting season on the campus. The San Francisco Symphony Orchestra, under the direction of Alfred Hertz, is scheduled for four concerts, February 12, 19, 26 and March 11; the San Francisco Chamber Music Society is to give three programs, and Sigmund Beal and George McManus, violin and piano, will be heard in three chamber music recitals. Individual personages of note due for appearances are William Butler Yeats, leader Irish theater movement; Granville Barker, English playwright; Coningsby Dawson, British soldier-novelist; Vachel Lindsay, American poet; Luncine Finch, relator of negro stories, and others.

TOWN AND GOWN CLUB ENTERTAINS.

Mrs. Benjamin Ide Wheeler, wife of the president emeritus of the University of California, and Mrs. David Barrows, wife of the newly appointed president, were the honor guests at the Town and Gown Club, January 12. The program offered a group of songs by Mrs. T. Arthur Rickard, who sang in French and old English costumes. Mrs. Henry May gave songs in Japanese dress. Liana Watts demonstrated the principals of balance as expressed in the finest period of ancient Greek art, appearing in a beautiful Greek costume.

OAKLAND SCHOOL OF DRAMA FOUNDED.

After sixteen years' absence in the East, spent in professional life and private study, Fanny Ward Miller has

returned to her old home with a wide experience and has founded the Oakland School of Drama with studios at 1455 First avenue. In addition to her school work, Mrs. Miller has classes in two of the leading clubs and has also many reading engagements, and private pupils.

NOTES.

Paul Steindorff, veteran orchestra and band conductor and choragus of the University of California, is now a grandfather to little Ruth Eleanor, daughter of Mr. and Mrs. Kurt Steindorff.

Myrtle Leonard, local musician, has gone East to further her studies in music.

A proposed civic auditorium for Berkeley leads in popularity as a fitting and lasting tribute to the soldier heroes of that city. A committee of 200 is working on suggestions.

Mary Lambert, prominent club woman, poet and dramatist, is the writer of "Betty," a delightful skit, presented recently by drama students in the Technical High School. Miss Lambert is a charter member of the California Writers' Club, and has written much, both prose and poetry.

Under the auspices of the Welsh Presbyterian Church, an Eisteddfod will be held, February 23, in honor of the birthday of the Right Hon. David Lloyd George. The subjects are open to the Pacific States only. Adjudicators for the sixteen musical competitions are Clement Rowlands, Godfrey Price and Hugh J. Williams. The secretary is Mrs. R. D. Parry, 548 Thirty-seventh street, Oakland, Cal. There are many cash prizes. E. A. T.

Francis Rogers Sings for Universities

Francis Rogers gave a song recital at the Yale School of Music, New Haven, Conn., on January 28, and will repeat the program at Columbia University on February 11. He will also give a recital at the Harvard Club of New York, February 1. All three programs will be sung exclusively in English and there will be a number of classic songs given through the medium of new translations.

Dr. Wolle Lectures on Bach B Minor Mass

Dr. J. Fred Wolle, conductor of the Bethlehem Bach Festivals, gave a lecture-recital in the auditorium of the Women's Club of Bethlehem, Pa., on the evening of January 22. The lecture dealt with the Bach mass in B minor and was appropriately illustrated on the piano by Dr. Wolle himself.



MARIA WINETZKAJA TO GIVE RECITAL.

On Tuesday evening, March 2, Maria Winetzkaja, mezzo-soprano of the Bracale Opera Company, will give a song recital at Carnegie Hall under the management of Daniel Mayer. Rhea Silberta, the American composer, will preside at the piano.

Maggie Teyte to Give New York Recital

Maggie Teyte will give but one New York recital this season, owing to an early return to England. She sings at Carnegie Hall on the afternoon of February 16.

ALFREDO MARTINO

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PITTSBURGH APPLAUDS ELMAN-YSAIE RECITAL

Master Violinists Unite in Excellent Program—Mendelssohn Choir Presents "The Messiah"—Anna Case, Maggie Teyte and Frederick Gunster Heard in Recital

Pittsburgh, Pa., January 21, 1920.—Singing in the "movies" under the auspices of the Civic Club Municipal Music Committee was conducted in twenty-one theaters throughout the city on Christmas Eve. The theater owners and managers heartily co-operated and the following named musicians led the audiences in "America," "O Come All Ye Faithful" and "Silent Night, Holy Night": B. H. Mustin, M. R. Naftzger, Frank Adams, E. H. Dermitt, George T. Sulzner, H. C. Fehsenfeld, John B. Siefert, H. D. Schubert, C. S. Wengard and Shad Jones.

CHRISTMAS PAGEANT FOR ART SOCIETY.

A Christmas pageant, given by the Tuesday Musical Club, assisted by a male quartet consisting of Messrs. De Haven, Hill, Marker and Stephens, also Marius R. Suliot, who portrayed the character of Simeon, was staged for the Art Society at its 430th reception on Saturday, December 27. Thirty-one children, twelve young ladies from Miss Canfield's eurythmic class, a string quartet, many members of the Tuesday Musical Club, and Mary Jones Sherrill, one of the best of our local readers who was the narrator, were the participants. It was a wonderful message of "Peace on Earth," and the Art Society is to be congratulated on the success of the afternoon. Elizabeth Waddell was the very successful accompanist of the entire program.

MENDELSSOHN CHOIR PRESENTS "THE MESSIAH."

Pittsburgh truly is fortunate in the possession of the Mendelssohn Choir under the able leadership of Ernest

Lunt, who today ranks high in the roster of mixed chorus conductors. "The Messiah" was sung by this choir on December 29, and a more finished performance of this masterpiece has probably not been given before a Pittsburgh audience. The balance of the various parts was excellent, and deserving of especial mention were the choruses—"Behold the Lamb of God," "Surely He Hath Borne Our Griefs," "All We Like Sheep" and "Worthy Is the Lamb." The difficult and seldom used "Amen" was splendidly given. Grace Kerns, soprano, sang beautifully and intelligently her solos and recitatives, and won many friends by her sincere work. She will always be welcomed here. Lila Robeson, contralto, who has appeared with the choir on several occasions, although suffering from a severe cold, gave her numbers with such a mastery of style and finish as to command great applause. Ease, repose and artistry of a high order coupled with a magnificent voice, are some of her valued possessions. Her work was a delight.

Walter D. Barrington, tenor, who possesses a splendid voice, did his best work in his last number, "Thou Shalt Break Them." He is a newcomer, a real, "manly" tenor, and future appearances will be looked forward to with interest.

Edgar Schofield used his well schooled and smooth bass voice in splendid fashion. Absolute sincerity characterized his work. Walter Fawcett at the organ furnished his usual excellent accompaniments.

ELMAN AND YSAIE IN JOINT RECITAL.

A joint recital by those master violinists, Eugene Ysaie and Mischa Elman, was the means of filling Syria Mosque on the evening of January 5. With the able assistance of Josef Bonime at the piano, they gave an evening of chamber music that has doubtless never been surpassed in this city. Possibly the height of enjoyment was reached in their magnificent reading of the Bach concerto in D minor. The applause, which rewarded their reading of this mas-

terpiece, bordered on the frantic, and time and time again they were forced to bow their acknowledgments. The Handel sonata in E major, the Mozart concertante and the suite of pieces by Godard, substituted for the Moszkowski suite, completed a program the like of which has seldom been even approached by visiting artists. Comments on the abilities of these masters is unnecessary at this late date.

ANNA CASE IN RECITAL.

Ema Destinn was booked for a song recital on Wednesday evening, January 7, but the public was informed at noon on January 6 that she was ill and could not appear. Anna Case was the artist chosen to replace Destinn. She gave a program which contained much good material. Her program opened with the "Traviata" aria. Her second group brought some songs delightfully sung—"Angelus," Renard; "Il Neige," Bemberg; "The Princess," Soderman, and "Dal Colska," an Old Swedish song. In this number Miss Case was unquestionably at her best. Berceuse and "Il Passa," by Chauvet, together with "Rain," Curran (which had to be repeated), and "Sacred Fire," Russell, formed a most interesting group, splendidly done. An American group followed, included in which was the artist's clever composition, "Song of the Robin." A lovely countenance, much inherent grace and a splendid stage presence are also among this charming singer's gifts. Claude Gotthelf filled the task of accompanist very acceptably.

FREDERICK GUNSTER PLEASES.

The Art Society presented Frederick Gunster, tenor, on Friday evening, January 9, and he created an excellent impression on his audience. His voice is under splendid control and his enunciation was almost flawless. He is to be commended for the large number of songs by American composers which he used on his program. His second group of four Grieg songs, sung in English, demonstrated clearly that the songs of "the masters" can be done in this tongue without losing their splendid effect. Frederick Gunster is a delightful singer. Gertrude B. Bartlett played the excellent accompaniments.

MAGGIE TEYTE WITH TWENTIETH CENTURY CLUB.

Maggie Teyte, the petite English soprano, appeared before the Twentieth Century Club on Thursday afternoon, January 8. Her appearance was the means of crowding the auditorium, and her program was one of delight from start to finish. Winsomeness to a marked degree, combined with intelligence of a high order, make Maggie Teyte a conspicuous figure on the concert platform. J. B. S.

Many Dates for Martha Atwood

The month of January has been replete with recital, concert oratorio and church engagements for Martha Atwood, that very popular soprano. January 6, 7 and 8 she sang in New York City, and on January 9 she was booked for a concert in Freehold, N. J. On January 11 she had another concert in New York, besides singing at two services at the Broadway Presbyterian Church. January 18 found her filling an engagement as soloist with the Baltimore Symphony Orchestra, while on the 19th she returned to New York in order to sing at the Hotel Plaza. Brooklyn, Mass., music lovers had the opportunity of hearing Miss Atwood on January 23, and the following day she was scheduled for a Brooklyn concert. On January 25 this artist appeared in New York with the Bernstein Trio, together with Adamo Didur, bass of the Metropolitan Opera Company. She also filled another engagement in the same city on January 28. Forthcoming New York dates for the singer include appearances as follows: "Stabat Mater" at the Broadway Presbyterian Church, February 1; Waldorf-Astoria Hotel, February 5; at the Cosmopolitan Club, February 13, in a program of compositions by Bruno Huhn, with Mabel Ritch, Francis Rogers, and Judson House as the other soloists. On February 16 Miss Atwood will sing in Hackensack, N. J.

Hofmann to Play Beethoven Sonata

Josef Hofmann, who gives his next recital in Carnegie Hall on Sunday afternoon, February 8, has placed the Beethoven sonata, op. 53, as the principal number on his program. The balance of the program is given over to a number of miscellaneous compositions by Debussy, Weber, Chopin, Rachmaninoff, Scriabin and Schubert-Liszt.

CHARLES FONTAINE

Wins Chicago Again as Faust, Julien in "Louise," as Pierre in "Mme. Chrysantheme" and as Jean in "Herodiade"

"Herodiade," an opera not highly regarded in the early days of the Chicago Opera Association, has become this season one of the popular works of the repertoire. It was repeated last night at the Auditorium, the only change of cast being that Charles Fontaine appeared in the role of Jean, the part formerly sung by John O'Sullivan.

The change gave Fontaine the opportunity to draw near the end of the season with one of the best performances he has given in the ten weeks. His makeup was excellent, his bearing was consistently dignified, and his singing in the prison scene was superb.—Chicago Journal, January 23.

Fontaine had a very good makeup, and sang his music with lusty and ingratiating power.—Chicago Journal, January 15.

Mr. Fontaine made Julien a poet of the Quartier Latin and not a sophisticated trifter from the boulevard, much to the benefit of the performance. He sang the music excellently as though his heart was really in it.—Chicago Evening Post, January 15.

Charles Fontaine, who has often sung the role of Julien at the Opera Comique, ably upheld the artistic traditions of the great French school.—Chicago American, January 15.



© Moffett, Chicago

Massenet's "Herodiade" was repeated last evening with the same good cast except that Charles Fontaine replaced John O'Sullivan in the role of John the Baptist.

The French tenor successfully grasped the august fervor of the role and lent it voice of ringing beauty and spiritual passion. His makeup, too, showed great care. The role will be remembered as one of his best in Chicago. Fontaine's success with his audience was signal.—Chicago American, January 23.

Charles Fontaine, the French tenor, as Pierre, was a rather corpulent officer, who dallied with the hearts of the geisha girls in a rather heartless manner, but managed to sing his music with all the art that it required. There were some monologues and soli in which he made a very agreeable impression.—Chicago Daily News, January 20.

Charles Fontaine as Julien sang and played this character with elegance and with vocal finesse. It was the best work that he has done here since he became a member of the company, and his Julien places him high in the list of our artists.—Daily News, January 15.

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SAN ANTONIO SYMPHONY BEGINS SIXTEENTH SEASON

**Julien Paul Blitz Appears as Conductor and Soloist—
Belgian Music Discussed at Tuesday Musical
Club Meeting—Notes**

San Antonio, Tex., January 14, 1920.—The sixteenth season of the San Antonio Symphony Orchestra, Julien Paul Blitz, conductor, and Mrs. Eli Hertzberg, president, opened auspiciously, January 8, with an enlargement of the personnel to fifty-one. The assistant conductor is Paul Schoessling, of Chicago, also principal cellist; the concertmaster is A. Chappnis; business manager and librarian, Ben Newman, and the accompanist Mrs. Lawrence Meadows.

The conductor was the soloist at this first concert, playing Victor Herbert's concerto No. 2 and "Hebrew Melody," by Joseph Achron, which was arranged by Mr. Blitz for cello. As usual, he displayed splendid technic, deep, rich tone, and masterful interpretation. At the conclusion he was so applauded that the second movement of the concerto, andante tranquillo, had to be repeated. He was also forced to repeat his solo. The symphony gave splendid support, under the baton of Paul Schoessling.

The orchestral numbers included Victor Herbert's "Irish Rhapsody," Percy Grainger's "Mock Morris Dance," doubly interesting as Mr. Grainger will be the soloist at the sixth concert, and the MacDowell suite, No. 42. The beauties of the works were skillfully brought out by Mr. Blitz with the surety of musicianship which characterizes his efforts.

The usual public rehearsal held in the afternoon was attended by a large audience, as was also the evening event. Mrs. Lawrence Meadows wrote the instructive program notes.

Louis Graveure, baritone, will be the soloist at the second concert.

BELGIAN MUSIC DISCUSSED BY CLUB.

At the regular meeting of the Tuesday Musical Club held January 6, an interesting program, in charge of Mrs. Lawrence Meadows, was given on the subjects of "Belgian Music," Eugene Ysaye, César Franck, and music in evolution, with the following contributing: Mrs. R. A. Foster, Pennell Kennard, Clara Duggan Madison, Minnie Hirsch and Julien Paul Blitz, who talked on Belgian music and composers, and life in the conservatories of Belgium. He also played Victor Herbert's concerto No. 2 for cello. The program closed with a talk by Princess Rahme Haider, of Syria, and two native Syrian songs, given by her companion, Lucile Burgess.

NOTES.

Following the regular rehearsal of the San Antonio Mozart Society, Hector Gorjux, director, on January 8, an informal reception was held with Princess Rahme Haider of Syria as honor guest. During the afternoon the Princess gave a talk and Lucile Burgess, her companion, gave a group of Syrian songs; Walter Dunham, pianist, played a modern composition, illustrating its themes and speaking briefly on the subject of ultra modern music, and Pennell Kennard, tenor, gave a group of songs.

The Main Avenue High School Orchestra, under direction of Norma Owen, gave a concert in the auditorium of the school, January 8. The program consisted of numbers by a chorus and a soprano solo by Frances Valentine, in addition to the orchestra.

On January 6, the music department of the Woman's Club, of which Lulu Grisenbeck is chairman, presented Frank LeFeure Reed in a lecture on César Franck's D minor symphony, to which they invited the music lovers of the city. At the conclusion of the lecture, Flora Briggs and John M. Steinfeld played the second movement of the work.

College of Music Students Give Recital

The frequent students' affairs given at the New York College of Music, as well as those of the New York American Conservatory of Music, both institutions under the direction of Messrs. Hein and Fraemcke, enable pupils to appear before a friendly and appreciative audience. This accustoms them to playing before others, and ultimately results in creating self-confidence, the most desirable factor in the performances of students. The directors are most particular in selecting those who are to appear, taking care that only qualified students shall be heard on the concert platform. The consequence is that recitals of unique merit are heard at the College of Music, and this was again demonstrated at the affair of

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January 16. Joseph Meresco, pianist, played Liszt's tenth Hungarian rhapsodie especially well, gaining recognition as a most talented pianist. Olivia Martin sang the aria from "Jean d'Arc" (Tschaikowsky) with fine voice and style, receiving enthusiastic applause. Others appearing, all of whom did themselves credit, were Carl Oberhauser, Bertha Slabey, Rose Gedaly, Rebecca Goldstein, Harriet D. Walker, Joseph Rasch and Herman C. Buhler.

The next recital, February 6, will be given by the junior class.

Laurie Merrill Busy Singing and Teaching

Laurie Merrill, the soprano, is devoting most of her time this season to teaching a large number of pupils, who are steadily advancing in their art under her excellent tutelage. In addition to her instruction work, she is also



LAURIE MERRILL,
Soprano.

enlarging her repertory through daily study, in preparation for her reappearance on the concert stage here.

Every month Miss Merrill gives a students' recital at her attractive residence-studio, 393 West End avenue, New York. January 6 she presented a number of pupils, among them Clarita Crosby, contralto, who is completing her third season with this well known teacher. Miss Crosby has a rich contralto voice, and is one of the most promising of Miss Merrill's pupils. Her numbers on this occasion were: "Mon coeur souvra ta voix," from "Samson and Delilah" (Saint-Saëns), beautiful French song "Au clair de la lune," and the charming Weckerlin "Bergerettes." This year she is singing for numerous clubs and society affairs, and is greatly admired for her diction, in both French and English songs, and her musically interpretation.

Gladys Clydale, from Detroit, another talented pupil, is continuing her vocal work under Miss Merrill's thorough and painstaking guidance. She has a rich soprano voice of full dramatic quality. This, aided by her personal charm, has made it very easy for Miss Merrill to secure engagements for her in and near New York.

Ethel Wakefield and Ruth Watson were much liked in their groups of songs by Vanderpool, Penn, Scott and Cadman; Lina Coën was the accompanist.

Klibansky Pupil with St. Louis Symphony

Elsa Diemer, artist-pupil of Sergei Klibansky, has been engaged to tour with the St. Louis Symphony Orchestra in February. Other important engagements of Klibansky pupils are as follows:

Florence Girtton Hartman has been engaged to sing January 27 in Oswego, N. Y.; January 30, Salon Club, Syracuse, N. Y., and February 4 in Kanatenah. Gertrude Graves has been engaged for a twenty weeks' tour with the Pantages circuit through the West, and Cora Cook for a ten weeks' tour through the New England States. Lelia Joel Hulse and Sudworth Frasier will be the soloists at the concert given by the Stamford Schubert Club on March 8. Ruth Percy has been engaged as soloist with the Rubinstein Club, New York City, on February 10, and George Thonssen is to appear at the Capitol Theater. Elsie Duffield will give a concert April 6 in Newark; she has also been engaged for a concert at the Century Club, Wilmington, in February. Ethelyne Morgan has been engaged as vocal instructor at Baylor College, Belton, Tex.

Mr. Klibansky will give pupils recitals in Mt. Kisco, January 27, and at Wanamaker's, January 24. The following pupils will sing: Virginia Rea, Ruth Percy, Kitty Gladney, Cora Cook, Elsa Diemer, Ethelyne Morgan, Elsie Duffield and Sudworth Frasier.

McConnell Presents Tirindelli Songs

Harriet McConnell is one of the many artists who are using compositions by P. A. Tirindelli. The well known contralto rendered four of that composer's songs—"Ombra di Carmen," "I Love Thee No More," "The Three Mysteries" and "Risveglio"—at the New York Globe concert of December 24.

Bloomfield-Zeiser to Play Three Concertos

When Fannie Bloomfield-Zeiser makes her reappearance in New York on February 13 in Carnegie Hall she will have the assistance of Victor Herbert and his orchestra. On this occasion she will play three concertos with orchestral accompaniment.

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(Continued from page 11.)

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SUNDAY PROGRAMS AT BLACK ROCK CLUB.

Members of the Black Rock Country Club are enjoying musical programs on Sunday evenings, for which the Beethoven Trio has been engaged throughout the season. The Beethoven Trio, directed by E. Rhey Garrison, pianist, also includes David Greenspun, violinist, and John Patuzzi, cellist, an ensemble which not only the Black Rock Country Club but Bridgeport music lovers in general had numerous opportunities to appreciate during all last season. Among other artists who have appeared as soloists in the Sunday evening concerts at the country club are, Ada Tuck Whitaker, soprano, soloist at the Olivet Congregational Church; Mrs. Frederick B. Grannis, soprano, and director of the Liberty Chorus; August Berger, violinist, and Arthur Levasseur, tenor. Tomorrow evening, Mr. Levasseur will be heard again and J. Stebbins Clyne will assist as baritone soloist.

JOHN J. RAYNOLDS GIVES STUDIO RECITAL.

Violin pupils of John J. Reynolds were heard in a recital arranged by the violinist-conductor at his studio in the Court Exchange Building on the evening of January 12. With E. Rhey Garrison assisting at the piano, the following program was enjoyed: fantasie pastorale (Singalee), performed by Harry Cohn; allegro brillante (Ten Have), Paul Berkley; "Faust" fantasy (Singalee), Percy Held; ballet scene (de Beriot), Max Ginsburg; "Il Trovatore" (Alard), Frank Foti; "Gypsy Airs" (Trinkhaus), Louis Weinstein, and "Air varie" (de Beriot), Janette Rozene.

SUSAN HAWLEY DAVIS OPENS HOME FOR RECITAL.

Susan Hawley Davis opened her delightful home at Brooklawn Park to her vocal pupils for a recital on the evening of January 19, when a number of her Bridgeport pupils gave a program, assisted by Helen Rounds and Sara Fiske of Mrs. Davis' New Haven class. An interesting program of songs and arias was rendered by Miss Rounds and Miss Fiske and the following Bridgeport pupils: Miss Grosshans, Alma Felix, Charles Kessell, Jr., Julia Silverman, Margaret Davis, Robert Kirk, Evelyn Eames, Miss Cochcroft, Mr. Krackemeier, Mrs. James T. Rourke, Lilian Brandt, Elsie Nobbs, Delbridge Slackman and Anna Sides.

LECTURES TO BE OFFERED FOR MRS. DAVIS' VOCAL PUPILS.

Various new opportunities are being offered this season by teachers of music to create a broader musical horizon for pupils. Susan Hawley Davis will alternate a series of lectures with her pupils' recitals, commencing in the near future with a talk on stage deportment by Clay Dillon, whose success as a coach for operatic singers of note is well known. The Baroness Katherine Evans von Klenner, founder of the National Opera Club, of New York, will be welcomed to Bridgeport in a lecture to be given for Mrs. Davis' pupils on American operas and opera in English. Jurien Hoekstra of the Elsie Janis Company will appear in this series in a recital.

WEBER OPERA CLUB TEACHES STAGE ROUTINE.

The Weber Opera Club, founded and directed by Robert Weber, Jr., which has been holding weekly rehearsals since early in October, comprises forty voices, selected from volunteer talent, the object of the club being to give actual stage routine to ambitious young singers. While a number of these voices are from Mr. Weber's own vocal studio, any worthy aspirant has been welcomed, a limit of fifty members being set, to keep the chorus from becoming too large to handle with the efficiency Mr. Weber aims for. The club is rehearsing "The Mikado," to be given in the high school auditorium in April. Mrs. Wyman Smith, formerly of Goldfield, Nev., a recent recruit to the people of musical interests in Bridgeport, is assisting Mr. Weber as stage director. Mrs. Smith has had experience in staging "The Mikado," "Pinafore" and other musical entertainments in the West and formerly appeared herself as mezzo soprano in soubrette and ingenue roles with the Charles Hoyt forces in tours of the South and West, as well as having been heard at the Casino in New York with the Grand Opera Company. An excellent cast of local voices has been secured for the solo roles of "The Mikado" as follows: Koko, Joseph Wieler, baritone of the United Church choir; Pooh-Bah, Lewis A. Hebbard, bass of the First Methodist Episcopal Church choir; Pish-Tush, Elis Lundberg, bass of St. John's Episcopal Church choir; Mikado, Edward E. Rempfer, tenor; Yum-Yum, Lena Mason-Barnsley, soprano of the United Church choir; Peep-Bo, Margaret Swales, soprano; Katisha, Norma Weber, contralto of the Park Street Congregational Church; Pitti-Sing, Nettie L. Millard, contralto of the Norwalk Methodist Episcopal Church and Nanki-Poo, R. J. Kirk, tenor. August Berger will be concertmaster of an orchestra of local musicians, who will accompany "The Mikado."

HUGO-BERGER ENSEMBLE CLASSES.

Among opportunities for advancing the culture of pupils of instrumental music are the ensemble classes in which John Adam Hugo's piano pupils and August Berger's violin pupils unite for weekly rehearsals. For the past three months, Sunday mornings have been devoted to sight reading and practise of sonatas for violin and piano by Mozart. Ten advanced pupils, equally divided between Mr. Hugo's and Mr. Berger's classes, alternate in these rehearsals.

HUTZEL STRING ORCHESTRA CLASSES.

A string orchestra, numbering twenty-five, is holding weekly rehearsals on Sunday afternoons in the studio of Henry E. Hutzel in the Court Exchange Building. This orchestra embraces Mr. Hutzel's own advanced violin pupils as well as other talent, including violas, cellos and double bass, with piano accompaniment.

CITY WANTS OPEN AIR THEATER.

Plans are being discussed for the erection of an open air theater by a committee chosen from among the members of the Chamber of Commerce, with Dr. Louis Smirnov as chairman. Bridgeport wants an open air theater

similar to the Green theaters of Berkeley, Cal., San Diego, Cal., and other cities of the West and South, to cost in the neighborhood of \$40,000. The city's Park Board has offered a choice of sites at either Beardsley Park or Steeplechase Island for this purpose. Beardsley Park would seem the happier choice, because of the incomparable setting of smooth lawns, wonderful trees and picturesque stretch of water and because of its easier accessibility. At Steeplechase Island there is Long Island Sound for background, but the sandy soil and stunted, sparse trees of the island seem scarcely adequate for the natural surroundings desirable for an open air theater.

NOTES.

The Harvey Hubbell Band, Inc., which has had a very successful first year of local appearances under Silvio Petrino, commenced rehearsals on January 18th at the Harvey Hubbell factory under its new leader, Dr. Giovanni E. Contorno, formerly professor of music at the United States Military Academy at West Point. The organization has aspirations to become known outside local circles and hopes to perfect itself for touring under its new composer-conductor, whose orchestral works have met with recognition both in music centers of Europe and in his native country, America.

A brief musical program was part of the annual chapter day celebration of Mary Silliman Chapter, daughters of the American Revolution, held in Olivet Church on January 12. Mrs. Jay Cook McClure, of New Haven, assisted as soloist, accompanied by Mary L. Peck. Mrs. Elmer Beardsley played the opening organ processional and closing number of the program.

LURA E. ABELL.

Many Activities for Mina Dolores

Mina Dolores, lyric soprano, has met with much success at all of her concert appearances this season. Winning the endorsement of the critics in the many cities where she has sung, Miss Dolores has, moreover, won unlimited praise from various patrons of art, managers and musicians of note. Audiences have been particularly responsive to this petite vocalist's efforts, and numerous recalls, as well as ovations, have greeted her splendidly balanced interpretative ideas, while her voice of pure lyric quality has been the source of unqualified admiration, and has on all occasions aroused unrestrained and well merited enthusiasm.

Aside from Witherspoon Hall, Philadelphia, where recently she appeared in recital unassisted, Miss Dolores has also sung in concert in the Musical Art Club of the same city. Other Philadelphia engagements are numerous, the dates of which will be announced later. Her work in Allentown, likewise in other cities of Pennsylvania, Maryland and New York, have resulted in her being adjudged an artist of the first rank.

Miss Dolores has specialized in the Russian and Hebrew songs, which style of composition appeals especially to her temperament and inclinations. However, she has for the past year been devoting praiseworthy attention to American works, as well as to lyrics of a lighter nature.

Clubs Studying Cadman's "Shanewis"

A large number of programs and announcements have recently been received from women's clubs all over the country, announcing the study by them of the Cadman opera "Shanewis." Great interest in the work is being shown at the present time on account of the country wide tour of an American company which is to give it a presentation of which patriotic Americans will be proud.

Alice GENTLE

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AN ADVERTISING MAN WITH MUSICAL IDEALS

R. O. Weiss in Interesting Interview Predicts
Most Prosperous Season and States Music
Has Received New Momentum as Result
of Increased Interest Created
During War

The unusual advertising in behalf of the new Frank H. Grey song of melody, "Think, Love, of Me," which has been appearing in the various musical magazines has attracted the attention of music lovers and artists throughout the country. The advertising has been of such a striking character and so wholly different that the music loving public has been compelled to take note of the song. In addition to the extensive campaign being conducted in the musical magazines, other efforts to arrest the public's attention are noted in the attractive poster advertising featuring the Victor and Columbia records, and also the ar-



RUSSELL O. WEISS.

tistic circular matter which is being distributed. This advertising has resulted in arousing considerable interest as to the identity of the person responsible for this immense publicity campaign.

Investigation by the MUSICAL COURIER revealed the interesting fact that the advertising manager of the Sam Fox Publishing Company (Cleveland, Ohio), the publishers of this song and many other successful compositions, is one of the youngest men in such a position in the country. Russell O. Weiss, who has directed the advertising of the Fox Company for the past four years, is an example of the typical hustling, live wire American. Mr. Weiss is a believer in originality and always endeavors to do things just a little different in his line, with the result that there is a touch of character and personality in the advertising bearing the Fox imprint which is quickly distinguished from the rest. Not only has young Weiss many original ideas, but he has the energy and the ambition to put back of the same the proverbial American "punch" in his efforts.

Mr. Weiss has views regarding success which are interesting, and he told the MUSICAL COURIER representative that in his philosophy of life ability is only a small part of accomplishment, whereas hard work and sincerity are the real potent factors.

"There is no talent in my line of work," said Mr. Weiss. "Artists with whom I come in contact a great deal have talent; they have to possess both talent and ability, but the advertising man needs a large amount of common sense, ideas, lots of ambition, and has to be willing to pitch in and work real hard. Hard work is the great attribute to success. Given an average amount of ability, and having back of the same a real sincere interest and no fear of much hard work, there is no reason to my mind why anyone could not succeed in any line of business."

Mr. Weiss has ambition. There can be no question about that when one talks with him. Nor can his deep, sincere interest in the cause of music be doubted.

NOT A MUSICIAN.

Although not a musician, Mr. Weiss possesses an appreciative understanding of music and is in the true sense of the word a music lover. Furthermore, he has ideals in

music. He takes his music and his advertising very seriously, and carefully studies the products of his house to decide from which angle and in what manner it is most advantageous to feature each new number. It is perhaps his natural inclination to study which has given him such a keen insight into musical advertising.

The present campaign with the song "Think, Love, of Me" represents only a small part of his routine, for he has campaigns carefully worked out on a dozen different numbers, each of which is developed from a different angle or viewpoint. There is also a mass or circular advertising, direct-by-mail advertising, commercial advertising, which the casual magazine reader never sees or even dreams exists.

Mr. Weiss is personally known to many artists and composers, and also has come in personal contact with practically the entire music trade, as he has done much traveling in his exploiting of Sam Fox publications. In the past four years he has made three coast to coast tours and many shorter trips. On September 20 last he left Cleveland on another extensive business trip which took him East for a short period, after which he traveled to the Pacific Coast, returning to the home office in Cleveland about the first of the year. During his absence the advertising was handled from the Cleveland office by assistants under his general direction.

PREDICTS PROSPEROUS YEAR.

When asked for his views regarding the outlook for music during the coming months he became very enthusiastic. "The outlook is most encouraging. The public has awakened to a new interest in music. The importance placed upon music during the war and the patriotic efforts of everybody in the musical world has had a tremendous effect. 'Music Will Help Win the War' was our slogan—and it did! It would be impossible to estimate the benefit of music to the peoples of the world in maintaining morale, the all important factor in the final victory. Morale was the backbone of the victor—it has always been so since the first wars of history—and music was a gigantic aid in sustaining the public interest and maintaining morale. We all made our sacrifice and it cost some of us dearly; the nobility of the attitude of those interested in the music industry was admirable. Today we are reaping our rewards and shall continue to do so for many years. The cause of music has received a new momentum

and new impetus which will carry it on and on to greater heights, to bigger things. And those of us who have cherished ideals in music, who have hoped and worked for the advancement of the cause can behold and comprehend the great significance of it all."

L. W.

Niessen-Stone Artists' Activities

Splendid reports continue to follow the public appearances of artist pupils from the studios of Matja Niessen-Stone. When Gloria Perles sang at a concert in Rutland, Vt., the News of that city made the remark that she gave her audience what her name indicated. Grace Foster recently made a successful appearance as soloist at an Evening Telegram concert in New York. She also has been engaged for one of the leading Comstock productions now playing in the metropolis. Elsie Gardner has been secured as soloist by the Union Church in Forest Hills, L. I., and Marie Edelle was engaged for some special services at the St. Nicholas Avenue Church in New York City. George Dale filled a two weeks' engagement at the Brevoort Theater in Brooklyn, and Bernard Friedman was requested to give a song recital for the People's Music League.

Several New York Appearances for Novae

Guimar Novae returned to New York from Havana, where she gave three successful recitals under the auspices of the Pro Arte Society of that city. A letter from the president of the society emphasized not alone the art of Miss Novae but the ingratiating personality of the little pianist as well. Miss Novae will have two appearances with the Philharmonic before her own New York recital, also two appearances with the New Symphony, after which she will again leave for the West.

Hans Hess Makes Records

Hans Hess, the Chicago cellist, was in New York last week making records for the Emerson Company, according to information given by his New York manager, Hugo Boucek.

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Louisville, Ky., June 7; Toledo, Ohio, July.
Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas.
Dallas, March 8; Memphis, Tenn., June 21.
Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore. Portland, April 15; August 15.
N. Beth Davis, Whitman Conservatory of Music, Walla Walla, Wash.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
Kidd-Key College, June 15.
Jeanette Curry Fuller, 50 Erion Crescent, Buffalo, N. Y.
Buffalo, July 1.
Cara M. Garrett, Bay City, Texas.
Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.
Richmond, June.
Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.

Maud E. Littlefield, 204 So. Olympia Street, Tulsa, Okla.
Phillips University, Enid, Okla., June; Colorado Springs, Colo., July.
Carrie Munger Long, MacBurney Studios, Fine Arts Bldg., Chicago. New York City, Feb. 15; Chicago, Ill., April 1.
Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.
Harriet Bacon MacDonald, 608 Fine Arts Bldg., Chicago.
Minneapolis, February, and Chicago, March and July.
Virginia Ryan, 1115 Washington Street, Waco, Texas.
Waco, Feb. 16.
Laura Jones Rawlinson, 554 Everett Street, Portland, Ore.
Mrs. Ura Synnott, 824 No. Ewing Avenue, Dallas, Texas.
Dallas, March 8, June 28.
Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas.
Isabel M. Tone, Lakeview Hotel, Los Angeles, Cal.
Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla.
Oklahoma City, Spring and Summer.
Clara Sabin Winter, 410 No. Main Street, Yates Center, Kan.
Wichita, Kansas, June 2.
Mattie D. Willis, 617 So. Fourth Street, Waco, Texas.
Waco, June 17; New York City, August 2.

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WHERE THEY ARE TO BE

Beddoe, Mabel:
Birmingham, Ala., February 14.
Tulsa, Okla., February 17.
Muskogee, Okla., February 18.
Claussen, Julia:
Washington, D. C., February 15.
Elman, Mischa:
Detroit, Mich., February 17.
Finnegan, John:
Malden, Mass., February 5.
Manchester, N. H., February 6.
Rochester, N. Y., February 10.
Ganz, Rudolph:
Fort Worth, Tex., February 7.
Land, Harold:
Jersey City, N. J., February 20.
Lazzari, Carolina:
Fort Worth, Tex., February 7.
Letz Quartet:
Philadelphia, Pa., February 8.
New Haven, Conn., February 11.
Pittsfield, Mass., February 19.
St. Louis, Mo., February 28.
Levitzi, Mischa:
New Orleans, La., February 9.
Denton, Tex., February 12.
Meldrum, John:
Buffalo, N. Y., February 28.
McConnell, Harriet:
San Francisco, Cal., February 8.
Morgana, Nina:
Plymouth, Mass., February 17.
Augusta, Me., February 19.
Tetrazzini, Luisa:
Detroit, Mich., February 25.

Cellist Dubinsky's Many Engagements

Vladimir Dubinsky's very artistic and successful recitals in the beautiful Chalif Hall came to a close recently, marking a new record in the annals of cellists of America. Many standard works were heard, both in sonatas



VLADIMIR DUBINSKY,
Cellist.

and solos, also with little played works, some of them for the first time. The cellist is booked for numerous appearances, the more important being as follows: Six concerts in Ohio, the first at Cleveland, February 2, with Sophie Braslau. A tour through Canada with a Metropolitan opera singer follows, and, so that he will keep busy, numerous bookings with a phonograph recording firm have also been made.

Mr. Dubinsky's appearance as soloist at a private affair on West End avenue secured him a fine reception. He played works by Cui, Korsakoff and Casella, and the notable company present, among whom were many prominent musicians, tendered him salvos of applause. Dr. Fery Lulek, Estelle Bloomfield Adler, Sada Cowen, Gertrude Isenberg and Carl Fiqué were also associated in this high class concert.

National Opera Club at Manhattan

In honor of New York's Music Week, the usual meeting of the National Opera Club has been changed to February 6, at 2 p. m. It will consist of a gala performance of acts from favorite grand operas, and will be held in the Manhattan Opera House, West Thirty-fourth street and Eighth avenue. Acts from "Lucia di Lammermoor," "Aida" and "Carmen" will be given and the orchestra will play the overture to "William Tell."

The following opera artists will participate: William Beck, formerly Paris and Chicago Opera Companies; Clementine De Vere-Sapio, Berenice De Pasquale, both formerly of the Metropolitan Opera Company; Vladimir Dorriani, A. Gravina, Orrin Bastedo and others to be announced later. Mildred Holland is stage director. Romualdo Sapio and Carl Fiqué will direct the operatic acts and symphony orchestra.

As the opera performance is given absolutely free to those requesting tickets, it is the most important altruistic event of Music Week. The arrangements are in the hands of the officers of the National Opera Club and the president's advisory committee, which consists of the following

prominent men: Thomas Nixon, F. M. Avery, Jack Loeb, J. Gutman, F. W. Clinton, Charles Baker, H. Praetorius, and N. Loth. Katherine Noack Fiqué is chairman of the press committee.

Gleason Organ Recitals in Rochester Please

Harold Gleason, formerly organist of the Fifth Avenue Presbyterian Church of New York, and now private organist for George Eastman of Rochester, New York, and also instructor in the Institute of Music, is giving a



HAROLD GLEASON,
Organist.

very successful series of Sunday afternoon organ recitals, in the Central Presbyterian Church.

Mr. Gleason has one of the largest and finest organs in the city at his disposal, and is presenting very interesting programs with increasingly large audiences. These events are in the nature of municipal recitals, and are given under the auspices of the Institute of Music, being part of the program for the development of the musical life of the city.

Witmarks Well Represented at Concert

At the last concert of the American Concert Course Series which was held at the Manhattan Opera House on Sunday afternoon, January 25, the publishing house of M. Witmark & Sons was well represented on the program. To begin with—Amparito Farrar sang its "Golden Crown," by Herman L. Gantvoort, and when she was obliged to respond to an encore used a brand new little song called "Nancy," by Briers, which will be published shortly. The third song, "Molly," by Victor Herbert, was charmingly rendered by Merle Alcock, with the composer at the piano.

Grainger on Sick List

Percy Grainger was compelled to cancel his engagement with the Philharmonic Society of New York for January 29 and 30 in Carnegie Hall, New York, owing to an attack of the grip. In addition to playing Liszt's "Hungarian Fantasia" and Tchaikowsky's B flat minor concerto, Mr. Grainger was scheduled to conduct his new orchestral work, "The Warriors," at these concerts.

Phillip Gordon Recital February 12

Phillip Gordon will give the second in his series of piano recitals at Aeolian Hall on the afternoon of February 12. His program will include the Bach chromatic fantasia and fugue and a group by Beethoven, the principal feature of which will be the sonata, op. 26, as well as other numbers by Liszt and Ravel.

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NEW

YORK

Spring Music Festival to Be Big Event

A chorus of 1,500 voices, carefully selected from among the best amateur, professional and child singers in New York and vicinity, will play a leading part in the great Music Festival to be given in this city from April 6 to 11 by the Oratorio Society of New York.

The chorus of the society, itself 500 strong, will be swelled to 1,000 by branch organizations from Brooklyn and New Jersey, with 150 picked voices from the People's Choral Union, and the entire Singers' Club, of which Mr. Warren Stebbins is the conductor. A picked chorus of 500 boys and girls from the public schools of New York will take part. In addition, the Bach choir of Bethlehem will participate as the guest of Charles M. Schwab, president of the Oratorio Society.

The purpose behind the festival, the ideal for which Walter Damrosch, who will be its musical director, has worked all his life, is to stimulate the development of musical culture in America by presenting a varied and interesting program on a gigantic scale.

The fact that voluntary discipline is of a higher order than the enforced variety, holds true as well in a chorus as in a regiment. The participants in the festival chorus are volunteers, although many of them are professional musicians. They are in the work because they love it.

The process of assembling a chorus of such size, the beauty of whose singing is commensurate with its volume, has been going on for months under the direction of R. W. Tebbis, the recording secretary, and the chorus masters, Albert Stoessel of New York, William C. Bridgman of Brooklyn and E. A. Lowe of Elizabeth, New Jersey. Lack of facility in reading music was the cause of rejection of fully sixty per cent. of the applicants. The chorus, as finally selected, is composed of the widest possible variety of voices, each chosen because of the relation of its timbre to the ensemble, as well as to its individual quality. The combination of the skill of professional and the enthusiasm of volunteers, produces an extraordinary freshness of quality in the singing of the chorus.

Separate rehearsals of the New York, New Jersey and Brooklyn divisions are held weekly and all the choruses are assembled once a month at the DeWitt Clinton High School for mass rehearsals. The different choirs are rehearsed separately each month.

Not since the eighties has New York seen a festival of this magnitude which promises to be one of the greatest in size, scope and quality ever held in the city. Already requests for tickets have begun to pour in, some of them as far west as San Francisco, and indications are that the 71st Regiment Armory will be filled to capacity.

Mrs. Fountain Entertains Chicago Opera

At her beautiful home last Sunday afternoon Mrs. Helen Fountain arranged a musicale and reception in honor of the artists of the Chicago Opera, and over two hundred guests crowded the drawing rooms and the Italian garden. Little Florence Stern, a pupil of Auer, delighted everyone with her violin solos, Barbara Maurel gave exquisitely rendered Debussy selections, Philip Gordon played Liszt brilliantly, and Samuel Moore did amazing imitations of the human voice, his sole media being a hand saw and a violin bow. Among those invited, most of whom were present, were Mme. Galli-Curci, Mary Garden, Rosa Raisa, Myrna Sharlow, Cyrena Van Gordon, Yvonne Gall, Anna Fittiu, Dorothy Follis, Mrs. Hambur, Josephine Jacoby, Mr. and Mrs. Scognamiglio, Katherine Lane, Mana-Zucca, Mme. Kutschera, Irene Bordoni, Alice Verlet, Mrs. Snyder, Mr. and Mrs. Charles Fontaine and Messrs. Bamboshek, Papi, Moranzoni, Marinuzzi, Schipa, Mauery, Coutreuil, Huberdeau, Scotti, Max Rosen, Thorner, Neuer, Alfred Seligsberg, Rene Sichel, Samuel Reckford, Leonard Lieblich, H. O. Osgood, Spaeth, Samoiloff, Hy Mayer, etc.

Frances Nash Recovering from "Flu"

Frances Nash, pianist, whose reliability in filling all engagements has given her an unbroken record extending through more than four seasons, has been obliged to cancel her first contracts through illness. On January 16 and 18 Miss Nash appeared as soloist with the San Francisco Symphony Orchestra, being recalled five times at her first appearance and seven times at the second. On the day following she continued to Los Angeles where she almost immediately became a victim of the epidemic and is still confined to her bed, although improving.

Miss Nash now plans to return East about the middle of February, filling engagements which were scheduled for the first week in the month, and she will go South the first week in March. Her South American tour opens in May, and beside thirty recitals she will be heard with orchestras in Buenos Aires, Montevideo and Santiago, Chile.

Pasadena Hotels to Have Concert Series

A splendid series of concerts for the Pasadena Hotels has been arranged by Mrs. Albert Sherman Hoyt, president of the Los Angeles Symphony Orchestra, and H. E. Van Surdam, director of music and entertainments at the Maryland, Huntington and Green hotels. The first concert of this series was scheduled to take place at the Hotel Maryland on January 29, following a luncheon tendered General Pershing; the second will be held at the Huntington, February 15; the third at the Hotel Green on March 17, and the fourth is to be given on the lawn of the Hotel Huntington at sunrise on Easter Sunday. Mr. Van Surdam also is a tenor soloist of wide reputation and sang several selections with his accustomed artistry at the last mentioned hotel in Pasadena on January 18.

Rialto and Rivoli to Have a Chorus

Hugo Riesenfeld recently engaged a large and permanent chorus of mixed voices for the Rivoli and Rialto Theaters, which made its first appearance at the Rialto Theater on the opening day of Music Week, Sunday, February 1. There were in all some twenty mixed voices, which will be enlarged when occasion demands. Mr. Riesenfeld has been experimenting with a chorus for many months. At the Rivoli it was tried out with fair success in the presentation of the prologue to "Iris" as an over-

ture. There was more approval when it appeared with one of the scenes from "Faust" at the same theater. Lack of training, however, was one of the drawbacks. The new permanent chorus is being handled by the New School of Opera and Ensemble, Josiah Zuro, director, and will be under his constant supervision.

Herbert Dittler's Activities

Among the recent concert engagements filled by Herbert Dittler, the well known violinist, mention must be made of two appearances with the Institute of Arts and Sciences at the Academy of Music, Brooklyn; at the Cosmopolitan Club, with Arthur Whiting, George Barrère and Loraine Wyman, on January 25, and in Pittsfield, Mass., on February 3. Mr. Dittler has also been secured for concerts in Dobbs Ferry, N. Y., on March 4; in a joint recital with Mrs. Dittler at Connecticut College, New London, Conn., on March 11, and on March 22 in Aeolian Hall, New York, as soloist at the Frederick Warren Ballard concert. Aside from this, Mr. Dittler conducts the students' orchestra at Columbia University, New York, is at the head of the violin departments at the same institution, as well as at the Finch School.

Moiseiwitsch Going to Australia

Recently, the MUSICAL COURIER told of the engagement of John McCormack for a tour in Australia next season, and now it is announced that the same management, J. & N. Tait of Melbourne, will take over Benno Moiseiwitsch, the young Russian pianist, who has made so distinct an impression in this country this season. Mr. Moiseiwitsch will leave San Francisco in April, remain three or four months in Australia, and at the conclusion of his tour there return to America for the season of 1920-21.

Daisy Kennedy, the Australian violinist, in private life Mrs. Moiseiwitsch, is in Australia at the present time, and as already told in the MUSICAL COURIER, has been winning much success there.

Alda and Prokofieff for Evening Mail Concert

Frances Alda and Serge Prokofieff will be the soloists at the Evening Mail Save-a-Home Fund concert on Wednesday evening, February 11, in Carnegie Hall. Mme. Alda will sing "Un bel di," from "Madame Butterfly," and Prokofieff will play the Rimsky-Korsakoff concerto with the Philharmonic Orchestra. The orchestra, conducted by Josef Stransky, will play the César Franck "Symphony," Grieg's "Symphonic Dances" and Dvorák's "Carnaval" overture.

Langenhan Acclaimed in Spearfish, S. Dak.

The following flattering letter was received by Hugo Boucek, manager of Christine Langenhan, the dramatic soprano, who has just finished a most successful tour throughout Minnesota, North and South Dakota:

Miss Langenhan gave us one of the most delightful concerts we have ever had. Her singing was artistic and her personality very gracious. She stayed with us on the school campus and, owing to the weather conditions, was here several days. During that time she endeared herself to all by her unassuming ways. She sang for several girls who were sick and who had to miss the concert. The universal opinion was that we shall welcome her again. You have a real artist and splendid woman in Miss Langenhan.

Yours very sincerely,

(Signed) E. C. WOODBURN.

President State Normal School, Spearfish, S. Dak.

Leandro Campanari in New York

Leandro Campanari, the well known vocal maestro and conductor of San Francisco, is in New York for his first visit to the metropolis in several years. He has brought several of his pupils with him for the purpose of hearing grand opera given by the Metropolitan and Chicago companies. Mr. Campanari is one of the busiest vocal teachers in San Francisco, and has had striking success in his work there.

General Pershing Praises Los Angeles Symphony

General Pershing attended one of the concerts of the Los Angeles Symphony Orchestra at Pasadena, Cal., on January 29, and was warm in his praises afterward to Conductor Adolph Tandler and the men of the organization. The General thanked the leader in a gracious speech, in which he laid stress on "the splendid entertainment afforded at the concert and the excellent work the orchestra is doing for California and music in general."

Arthur Rubinstein to Play Spanish Novelty

The fourth concert of the Society of the Friends of Music will take place on Sunday afternoon, February 8, at the Ritz-Carlton Hotel. Arthur Rubinstein will be heard in recital, playing works by Szymanowski, Ravel and De Falla. The "Spanish Fantasia" by the last named composer will be heard for the first time anywhere.

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Theo Karle Comes Back

POPULAR YOUNG TENOR TO BE HEARD IN NEW YORK TWICE IN FEBRUARY, AFTER A SEASON'S ABSENCE, DURING WHICH HE HELPED UNCLE SAM

THEO KARLE has come back! Despite the fact that his withdrawal from the concert and oratorio stage was really due to the performance of Uncle Sam's duties during the war, there have been, according to the tenor, many ridiculous rumors to the contrary, as there usually are when an artist has been "out of the running" for any length of time. "It's too bad, but he's lost his voice!" some people have confided to near friends, while others, "He's given up the concert stage and gone in for light opera!" A MUSICAL COURIER representative was detailed to check up Mr. Karle's activities for eighteen months back.

"The last time I heard you, Mr. Karle, was on the opening night of 'The Wayfarer' at Madison Square Garden on December 15. The time before that was at the Newark Festival of 1918. Just what transpired in that time?" asked the writer.

"Lots of interesting and commonplace things," replied Mr. Karle. "As a matter of fact, that Newark date was my last one before entering the army. Several days after

the worst crooks, completely transformed in khaki, but as soon as the armistice was declared many things changed. That's the sad part! Oh, well—"

"Let's get back to yourself, Mr. Karle," interrupted the writer, thinking it best to change the subject. "Have you enjoyed your experience in 'The Wayfarer'?"

"Very much," he replied quickly, "although at first I was afraid people would class it with a Broadway show. As I said, lots of people asked me if I had given up concert work and gone into light opera. Not that I have anything against light opera," he shook his head vehemently; "I like it, but the two are so different that I believe they should be kept separate. Appearing before so many people in 'The Wayfarer' has been of especial advantage. Now that the show closes tonight (January 15), I am planning to stay in New York until March 1. By the way, this was not my first appearance in 'The Wayfarer.' You know, I appeared last summer in it in Columbus, Ohio, for three weeks."

After the close of the engagement, Mr. Karle went on tour, filling fifteen dates, under the direction of the Ellison-White Bureau. The tour opened in Portland and took him all over the States of Idaho, Iowa and Washington, closing in Billings, Mont., on November 1. Then he made a tour of Canada, Ontario and Michigan, which included appearances every other day until his opening here on December 15 in "The Wayfarer."

During his stay in this city, Mr. Karle will give a recital at Carnegie Hall on February 23, and will also sing in Bach's "Christmas Oratorio," under Walter Henry Hall, on February 4. He has been contracted for by the Brunswick Company to work on records immediately. Several of these records will be out either in March or April. Mr. Karle will fill twenty-five or thirty engagements from March to April.

"And there my knowledge of dates ends," exclaimed the tenor. "My manager, Kingsberry Foster, believes it better to advise me of the dates month by month. And both Mr. Stickles, my accompanist, and I like the idea. We know what we have to do and don't worry about the future. Mr. Foster says, 'Let me do it.'"

All of which goes to show Mr. Karle has faith in his manager, but his experience and association with Mr. Foster during the last few seasons well justifies that confidence. J. V.



Photo © Ira Hill

THEO KARLE,

Well known tenor, who has resumed his concert and oratorio activities.

my appearance there my wife, who was in the West, wrote me that the local papers of my home town had me posted as a deserter. Naturally, Mrs. Karle was frightened, and I suppose she had visions of seeing me shot and going through all kinds of terrible things. Well, I looked into the affair and found that I had been called by the draft board fifteen days before but had heard nothing of it. You can imagine that I lost no time in getting home, where I visited the draft board and explained the situation. They acted quickly and said I could go the next day with the second lot of men. I was not much pleased, but when the army calls there is nothing much to do but answer, is there? Let me explain that several times previously I had tried to enlist, but an old operation, which had not healed sufficiently, prevented me from being accepted for land duty. The doctors had also told me that there was no chance of my being drafted. Nevertheless, the thing did happen and I was made a member of the Ninety-first Division, attached to the 361st Infantry Band. Goodness knows why," he exclaimed, "because I couldn't play anything. Well, a day or two before we were scheduled to move on our way to France, I sang for the soldiers in the library, and that was the end! You see, a chaplain heard me, and believing I was needed here, he had me detailed to his permanent staff. I was accordingly put in charge of the library and recreation hall at Camp Lewis, Tacoma, Wash., where I sang on an average of three times a week. I also arranged the entertainments for the boys, and there I remained until after the armistice."

"Do you feel you lost anything through your experience?" asked the writer.

"No, although I did at that time. You see I was practically my own master, even though I was only a sergeant," he smiled good naturedly. "I didn't have to report to anyone and my duty was principally to see that the other fellows did their work. I figured then I wasn't doing anything for myself and nothing for my country. I wanted to go overseas, like most of the boys who didn't get there. Perhaps because an older brother who had enlisted constantly twitted me about being drafted. The laugh, however, was reversed when he didn't get there himself. Now, I have no regrets whatever when people are asking what you did for your country. I lost a season of work, but what of it? There are many more to come!"

In discussing the effect of the war on our young men of today, Mr. Karle agreed that the majority of them are imbued with a spirit of restlessness. The thing, however, about which he is greatly concerned is the fact that the Americans seem to have forgotten those who have been disabled through its occurrence.

"They are now looked upon as heroes in their uniform, but what will they be in ten years from now? I hate to think. During the war palatial homes were thrown open to the boys and the daughters of best society mingled with

Mildred Dilling Appeals for American Harp Compositions

Mildred Dilling, harpist, appeared as soloist with the Mendelssohn Glee Club of New York on February 3, and on the evening of February 14 she will be heard with Nina Tarasova at Carnegie Hall. The end of February she will start on a tour of the Middle West and Canada, which will include a return engagement before the Monday Musical Club of Youngstown, Ohio; a recital with Betsy Lane Shepherd for the Schubert



MILDRED DILLING,

Harpist, who is filling many engagements.

Choir of Brantford, Ont., and a harp recital in Halifax, N. S. In April, Miss Dilling makes another tour west as far as St. Joseph, Mo.

Miss Dilling makes an appeal to composers, whom she claims have until now neglected the harp. She is to appear at the Lockport Festival in September, where only American composers are represented, and therefore she is anxious to obtain some native works.

Sklarevski to Give New York Recital

Alexander Sklarevski, new Russian pianist, has just arrived in New York from a concert tour covering China, Japan, the Philippine Islands, Dutch India, British India and Canada. Mr. Sklarevski is under the management of Antonia Sawyer, and will be heard in recital at Aeolian Hall, New York, on the evening of Monday, March 15.

MUSIC AND PUBLIC EDUCATION

(Continued from page 10.)

for high school credit the same as any other subject, as soon as the curriculum is adopted.

VERMONT—The Music Teachers' Association, organized in 1915, is affiliated with the Vermont State Music Teachers' Association and meets with it. It is planning to hold also a midwinter meeting.

WASHINGTON—Eight music credits may be granted by the high schools of the State; two must be harmony, appreciation or history, but the remaining six may be piano. The work to be accredited must follow prescribed courses. These courses were worked out by a committee of the Washington Music Teachers' Association. A joint committee of the Music Teachers' Association and the State Board of Education is working on the certification of teachers. The university and the State College both give four year courses in which music may be either a major or a minor subject. The university is also starting extension courses in appreciation and harmony. The Washington Music Teachers' Association meets jointly with the Inland Empire Teachers' Association. From active co-operation on the part of the M. T. N. A. with the State Associations and a genuine effort to help them help themselves and each other to an endeavor to establish some sort of co-operation among the national associations devoted to the educational phases of music is a logical and inevitable step. The first movement (among State associations) is now well established, as the reports just read testify.

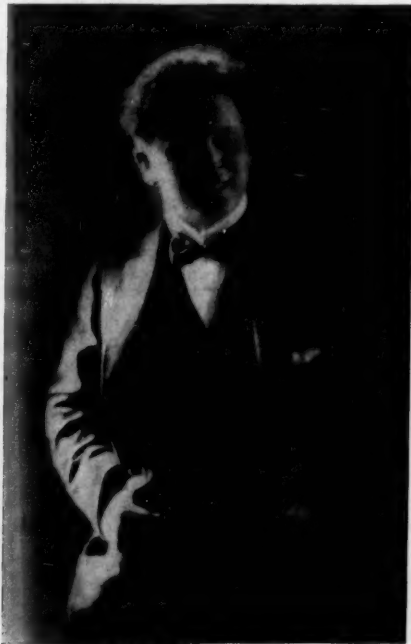
The M. T. N. A. stands for: Survey of the nation wide field, co-operation with all local and State wide musical educational movements, co-ordination of these, clearing house of movements and ideas, initiator of new movements, initiator of new organizations, tries not to get tied up with details, surveys, studies (such as those in standardization and accrediting), representing every educational phase of music, but making no attempt to cover minutely any field."

CONCLUSION.

The above states show clearly the position of the State Teachers' Associations. The schools are not far behind, but are stretching every nerve to complete the circle. With the motives of each properly understood we may look forward to a "consummation to be wished."

The Israel Joseph Memorial Circle

January 9 marked the anniversary of the passing away of Israel Joseph, the young American composer, who had gained the interest of so many prominent artists, due to the singular charm of his musical expression. Charles D. Isaacson, in his "Face to Face with Israel Joseph," writes: "Since the first days of his life, Israel Joseph was destined for a musical career. His mother wanted it, but more



THE LATE ISRAEL JOSEPH,
American composer.

than that, it was in him and never could have been suppressed. As a young lad he sang—he was gifted with a sweet alto voice of extraordinary beauty—and so much was he admired, that he made many appearances and was billed as a phenomenal boy singer. This voice changed but it never left, and even in the latter days it was Israel Joseph's joy to sing with his pupils and his chorus. He had studied piano when still a youngster and he showed such talent that in many quarters he was hailed as a prodigy virtuoso. He was still under ten when the desire to compose seized him, and the boyish efforts were exhibited at his own recitals. Practice hours were turned into hours of improvisation, and even then was being exhibited that natural flow of melody for which he became distinguished in his maturer works. Later came years of study with capable teachers and the gradual recognition of his music by celebrated artists. He was only sixteen

when he wrote his first serious song, which was followed by volumes of songs in which his versatile gift was expressed in unhackneyed form. But Israel Joseph was perhaps happiest in his violin solos—here he contributed to the instrument some music which gave joy to violinists who craved the coming of a new composer for the strings."

In the words of Alois Trnka, the well known violinist and pedagogue, "Israel Joseph's violin works are not only an inspiration to the concert artist but valuable material for the teacher as well as student."

At the first public performance of the "Japanese Lullaby" the press of Greater New York was unanimous in expressing its appreciation of that charming violin number. "A Hebrew Legend," which has recently been published, is already giving promise of enjoying a wide popularity. Max Rosen is not only featuring it, but has also made a beautiful record of it for a prominent talking machine company.

The Israel Joseph Memorial Circle, in which some of the most prominent musicians are interested, will devote itself to the perpetuation of Israel Joseph's worthy music.

Fred Patton's Crowded Schedule

That Fred Patton, the bass-baritone, has been booked as closely as his manager, Walter Anderson, could arrange it will be evidenced by the fact that he has appeared in the following cities in recent weeks: A rehearsal in the Quaker City with the Philadelphia Orchestra, January 19; Boston, Mass., January 21; Newburyport, Mass., January 22; Halifax, N. S., January 26-28; New Glasgow, N. S., January 29; New York, February 1, and Jersey City, February 4. On February 6 and 7 Mr. Patton will be the soloist with the Philadelphia Symphony Orchestra; on February 10 he sings in Carnegie Hall, New York, and on February 12 he appears at the Seventy-first Regiment Armory in the same city. It is a gratifying fact that all through last season and also so far this season Mr. Patton has not missed an engagement or had to make a single apology for being out of voice.

Charles De Harrack to Play Here April 2

Charles De Harrack, pianist, who has not been heard in New York City since 1912, will give a recital in Aeolian Hall on April 2. Mr. Harrack has been engaged in composing and has been filling concert engagements in the Middle West. He has also made records for the Duo-Art, Columbia and Okeh companies.

During the early part of April he will appear in joint recital with Sophie Braslau at Grays' Armory, Cleveland,

an appearance that will be followed immediately by a tour throughout the Middle West, under the management of A. H. Bramson. This tour will be in the nature of solo and joint appearances with celebrated artists.

Mr. Harrack was one of the very few pianists who invaded the Balkan States and was given the title of "King



CHARLES DE HARRACK,

of the Ivories." He made a successful tour there in 1905, playing at the Court of Serbia and giving several concerts in Belgrade. He achieved the distinction of being made court pianist at that time, and the same year he won first prize for composition in Leipzig. Besides being quite a favorite in Vienna, Mr. Harrack won many disciples in various cities throughout Europe. He is a pupil of Leschetizky and the Schwankner brothers.

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November 21	December 19	January 23	February 20

The following artists have been definitely engaged:

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ANNA CASE	JOSE MARDONES
EMMY DESTINN	ISOLDE MENGES
GIUSEPPE DE LUCA	LUCILE ORRELL
ANDRES DE SEGUROLA	MARIE RAPPOLD
MISCHA ELMAN	ARTHUR RUBINSTEIN
ANNA FITZIU	HELEN STANLEY
AMELITA GALLI-CURCI	JAMES STANLEY
MARY GARDEN	TOSCHA SEIDEL
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November 28	December 26	January 30	February 27
November 12	January 16	February 13	March 12

The following artists have been definitely engaged:

FRANCES ALDA	GIOVANNI MARTINELLI
GABRIELLA BESANZONI	LUCILE ORRELL
ENRICO CARUSO	IDELLE PATTERSON
MISCHA ELMAN	CLAIRE LILLIAN PETELER
GERALDINE FARRAR	TITTA RUFFO
ANNA FITZIU	ARTHUR RUBINSTEIN
AMELITA GALLI-CURCI	ROSITA RENARD
MARY GARDEN	ANDRES DE SEGUROLA
LEOPOLD GODOWSKY	JAMES STANLEY
RUDOLPH GANZ	LIONEL STORR
CAROLINA LAZZARI	CYRENA VAN GORDON
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NEW SUCCESS IN CONCERT AND OPERA

It was a privilege to set about gathering a few facts concerning the career of that versatile singer, Marguerite Fontrese, who posed for Foringer's Red Cross poster, "The Greatest Mother in the World," and who has been compared favorably with Clara Butt in stature and with Schumann-Heink in voice. As had previously been conjectured, this interesting personality proved to be an all-round musician and artist, for at St. Mary's of the Springs (Columbus, Ohio), where she was graduated, she studied piano, violin, voice, elocution and composition, after which she continued her vocal work with Rita Elandi, of Cleveland, Ohio. Meeting with instant favor after a few years' lessons with this eminent pedagogue, Miss Fontrese was encouraged to seek the verdicts of the uncompromising critics of New York. Milton Aborn, recognizing the young artist's ability, gave her an opportunity to reveal her talent on March 14, 1914, when her rendition of the role of Amneris was met with such vociferous applause and enthusiasm that she was forced to appear before the curtain several times. Fresh from this triumph she was soon to enjoy another, for she was one of the soloists engaged by the Irish Choral Society. Later, returning to New York, Miss Fontrese sang the following important roles with the Aborn Opera Company: Amneris in "Aida," Azucena in "Il Trovatore," Laura in "La Gioconda," Carmela in "The Jewels of the Madonna," and Ortrud in "Lohengrin." Mr. Aborn's confidence in the singer's ability was always a great source of inspiration to her, and in recognition of it she named him the "Good Samaritan of the Operatic World"—a well merited appellation!

Realizing at her debut a deficiency in dramatic art, Miss Fontrese was determined that she would become an actress as well as a singer, for, according to her logic, to sing without the aid of stage craft when appearing in opera is parallel to being a dancer who has one hand and one foot tied—it is crippling! The contralto therefore became a pupil of Enrica Clay Dillon, the well known teacher of dramatic art, with whom she studied for three years, during which time she learned that an opera singer should have a wide range of individual gestures, mechanical at first, to be sure, but which, once they are learned and mastered, give one the power to depict any character that he or she is physically fit to portray.

After a time, having become dissatisfied with the various vocal teachers she had tried, the contralto was on the verge of returning to her Cleveland teacher when her manager, Jules Daiber, introduced her to Mrs. F. H. Snyder. To quote Miss Fontrese, "That was the banner day of my life"—and she frankly gives credit for her accomplishments to date to the teachers who have guided her along the right path. To Mrs. Snyder, however, she feels that she owes a special tribute, for she believes that pedagogue has accomplished wonders for her and her voice. Miss Fontrese is of the opinion that Mrs. Snyder's command of the vocal art cannot be expressed in words, for under her guidance pupils who are blessed with talent will realize their laudable ambition, provided they also are equipped with an inexhaustible love of study, grit, and good memory. The contralto possesses these qualities, hence her success; and in addition she has the good fortune to have the services of an excellent accompanist, in the person of Marta Stuart.

Some of the leading musical clubs in the country have had the privilege of hearing Miss Fontrese sing, included in which are the Orpheus Club, Buffalo, N. Y., and the Rubinstein Club, New York, where her efforts were ap-

preciated to the extent that she was engaged for the 1919 Maine Festival, at which such famous artists participated as John McCormack, Frances Alda and Toscha Seidel. In April of last year she sang with great success at Waterbury, Conn., in "The Tale of Old Japan," as one of the members of the All-American Quartet, the other members being Clarence Whitehill, Francesca Peralta and Warren Proctor. The contralto also appeared at the New York Stadium and met with the complete approval of the audience.

As for doing her share for Uncle Sam while the war was in progress, no more need be said than that she ren-



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MARGUERITE FONTRESE,
"The Greatest Mother in the World."

dered valuable service by singing for the Red Cross, for the war fund of the Woman's Club, Cleveland, Ohio; for the United War Work Campaign, etc.

February will find Miss Fontrese singing in several Ohio cities. She has been engaged for the role of Amneris in "Aida" at the forthcoming Spartanburg, S. C., festival, at which the other principals will be Rosa Raisa, Rimini and Lamont.

Miss Fontrese believes that a person following a vocal career must keep in perfect physical condition, and she is therefore a physical culture enthusiast, following a systematic course of exercises each day. As far as her name is concerned, she forsook the one she originally bore—Marguerite Sullivan—and adopted that of "Fontrese," her great-grandmother's name.

Ernst Bloch to Give Free Course

At the Strauss Auditorium of the Educational Alliance, 175 East Broadway, courses will be given in choral and orchestral work, under the direction of Ernst Bloch, the Swiss composer and at present the conductor of the Young Men's Symphony Orchestra. People interested may send in their names and addresses to the above address. The following are wanted for the choral courses: Six sopranos, six contraltos, four tenors and the same number of baritones and basses. For the orchestra: Thirty violins, six cellos, three cornets, two trumpets, two flutes, two clarinets, two oboes, two bassons, two basses, two drums, etc. Professor Auer has consented to furnish the necessary viola players as he has always been proud of having his pupils play.

Theater Club Has Interesting Program

The meeting of the Theater Club, Mrs. John H. Parker, president, which was held at the Hotel Astor on Tuesday afternoon, January 27, was devoted to the subject of grand opera. Leo Levy, who finances the musical work of the Educational Alliance, gave an interesting talk on "Chamber Music Concerts on the Lower East Side," and Dorothy J. Teall spoke on "Modern Operas and Modern Opera." Deems Taylor was to have made an address on the subject of "The Coming American Opera" but was unfortunately unable to be present. A musical program was rendered by Max Drottler, pianist; Alix Einert, cellist, and Joseph Fuchs, violinist. Margaret Waldron offered two operatic dance numbers, and Eleanor Mangum was at the piano as official accompanist. The program was in charge of Mrs. Maurice Lichtmann.

More Dickinson Organ Lecture-Recitals

Clarence Dickinson's annual series of organ lecture-recitals at Union Theological Seminary on Tuesday afternoons in February, at 4 o'clock, opened this year with a service such as was given in St. Mark's Church, Venice, in the sixteenth and seventeenth centuries. The program was given as then, with two choirs, a mixed and a male chorus, violins, trumpets, trombones and organ, interspersed with some a cappella numbers. Some solos were introduced by composers who were organists of St. Mark's, sung by Inez Barbour, soprano; Rose Bryant, contralto; Arthur Hackett, tenor, and Frank Croxton, bass. The programs for the balance of the series follow:

February 10, 4 o'clock, A. D. 1620—A. D. 1920: In commemoration of the landing of the Pilgrim Fathers—"The King's Hunt," John Bull; "Upon My Lap," Pearson; two songs from Shakespeare, Wilson; "Sweet Was the Song," Attey; "Pavane," Byrd; Holland, 1620—"Berg op Zoom,"

Old Dutch war song; "A. D. 1620," MacDowell; New England, 1620—Four Indian songs, sung by Oskenton (Running Deer); New England, 1920—Allegro from sonata, No. 1, Parker; "Tranquillity," Foote; "Oriental Sketch," Bird; "Prospect," Homer, and "Fanfare," Shelley. The assisting artists will be Marguerite Hazzard, soprano; Alice Louise Mertens, contralto; Frank Mellor, tenor, and Andrea Sarto, bass.

February 17, 4 o'clock, Changing Musical Taste—The Composer and His Age: "Dall Ballo delle Ingrate," Monteverde; aria from "Semele," Handel; allegro from string quartet No. 10, Haydn; adagio sostenuto, Beethoven; etude in C sharp minor, Chopin; "Piece Heroique," Franck; andante from string quartet, Debussy; songs from "Wenlock Edge" cycle, with accompaniment of string quartet, and overture to "Tannhäuser," Wagner. Assisting artists will be Grant Kimball, tenor, and the Russian Symphony String Quartet.

February 24, 4 o'clock, Musical Form: Round, "Sumer Is Icumen In," John of Fornsete; fugue on the theme of the Postilion's Horn, Bach; foursome reel, for violin, Old Scotch; allegro from sonata in F for violin, Handel; theme and finale, Thiele; madrigal, "Down in a Flow'ry Vale," Festa; allegro maestoso, from "Storm King" symphony, Dickinson; andante from concerto No. 2 for violin, Wieniawski, and two tone poems from "My Country," Smetana. Assisting artists will be Leslie Taylor, violinist; Ladislav Urban and Karel Leitner, pianists; William Eckstein, tympanist, and the quartet and male choir of Union Theological Seminary.

Mrs. Hammerstein, Vice-President of N. O. C.

Mrs. Oscar Hammerstein has been elected vice-president of the National Opera Club, and the club has pledged itself to help in raising subscriptions for the Oscar Hammerstein Memorial Fund. Gov. Alfred H. Smith has written Mrs. Hammerstein that he will be pleased to head the honorary committee of the fund. Acceptances have also been received from Hon. Charles E. Hughes, Hon. Francis M. Hugo, Secretary of State; Leopold Stokowski, Pierre Monteux, Police Commissioner Enright, Hon. F. H. La Guardia, President of the Board of Aldermen; Daniel Frohman, William Wade Hinshaw, David Belasco and Mischa Elman, who made his first appearance in this country under the management of Mr. Hammerstein.

Theodore Kittay Vito to Sing Abroad

Theodore Kittay Vito sends word to the MUSICAL COURIER that he has been engaged to sing for the next two years at the opera in Monte Carlo. The tenor will also be heard in some performances in Florence, Italy.

SIR HENRY WOOD A CHAMPION OF RUSSIAN MUSIC

(Continued from page 6.)

a composer. The logical conclusion of that chain of thought is that Lamond is greater as a pianist than Beethoven is as a composer—which proves that Haydn was wrong.

STREET BANDS IN EVIDENCE.

The Christmas waits are playing in the street and reminding me of winters long past:

Then can I drown an eye, unused to flow,
For precious friends hid in death's dateless night,
And weep afresh love's long-since canceled woe,
And moan the expense of many a vanished sight.

But the children of the district take the same delight in these small bands as I used to find in them. One band was led by an alto trombone which the performer played with commendable phrasing and expression and a beautiful tone. All the bands seem rich in good bass tones. They play hymns, old songs and carols. The trombone choir at Dr. Wolfe's Bethlehem Bach Festival amid the hills of Pennsylvania is the nearest approach I have heard in America to the Christmas waits in the suburbs of London. The Bethlehem players are serious and deadly in earnest with their Bach propaganda. The London players play for pennies in the hat and they are lively on occasion. They have just played "Here We Come a-Wassailing." A minute ago they finished "Hark, the Herald Angels Sing." This was the hymn which the late Dr. Cummings arranged from a work of Mendelssohn's many years ago. And it was this well known Christmas hymn which the great pill manufacturer, Beecham—father of Sir Thomas the musician—is said to have used for strictly business purposes. I saw in a New York newspaper that Beecham got out an edition of a hymn book in which was printed the edifying couplet:

Hark, the herald angels sing
Beecham's pills are just the thing.

CLARENCE LUCAS.

Activities of Two Martino Artists

The artistic finish which characterizes the singing of Stephen Sobolewski, pupil of Alfredo Martino, was exhibited to advantage at the two engagements which he filled on Sunday, January 18. Of late the baritone has been much in demand, and his well earned popularity is steadily increasing. At the concert held at Chalf Hall in the afternoon, given by the Society of American Music Optimists (Mana-Zucca, president), Sobolewski sang two American numbers—"Invictus," by Huhn, and "Christ in Flanders," by Ward-Stephens. The warmth and color of his voice are well suited for this style of music, and he rendered the songs delightfully. As an encore he gave Rimsky-Korsakoff's "The Rose Enslaves the Nightingale."

The evening engagement was at the Lexington Opera House, at which concert another artist-pupil of Maestro Martino also sang. Gambardella's voice is a lyric tenor of wide range and resonant quality, and he is a real credit to his teacher. The tenor sang an aria from "Luisa Miller" and one from "Manon Lescaut."

A Few Press Tributes to Werrenrath

Such headlines as "Werrenrath Has Splendid Baritone Voice" and "Werrenrath Delights with Artistic Recital" are sure to appear in the dailies on the day following a concert given by that very popular singer, Reinald Werrenrath. His appearance in Bradford on July 5 was no exception to this rule, the Evening Star saying, among other things and after a complimentary headline, that there is a warmth in the timbre of his tone and in all the florid passages accuracy and fluency of the highest type. The same paper made the remark that his is a beautiful voice, and its power is quite sufficient to fill the largest auditorium. The Bradford Era declared Mr. Werrenrath to be one of the most popular baritones on the concert stage today—a statement which is very true.

Haggerty-Snell Pupil Scores in Recital

At a recital given in the beautiful residence studio of Mme. Ida Haggerty-Snell, New York, on Sunday afternoon, January 25, Sara Frank, a pupil of Mme. Haggerty-Snell, appeared as soloist, singing a group which comprised an aria from "Don Giovanni," Mozart; "Songs My Mother Taught Me," Dvorak, and "Eili, Eili." Her fine work won instantaneous recognition, and reflected much credit upon her teacher.

Nine piano pupils of Paul Jelenek were also heard to good advantage at this recital and Jean A. Stockwell assisted with four violin solos: "Carmen" fantasia, Bizet-Hubay; "Caprice Chinois," Kreisler; "Waves at Play," Grasse, and Hungarian dance, No. 5, Brahms.

Edwin Hughes' Pupils Heard in Concerts

Lynette Koletsky and Bianca Del Vecchio, piano pupils of Edwin Hughes, were the participants in a recital at the Institute of Musical Art on Saturday afternoon, January 17. Mrs. Koletsky played the Grieg concerto in A minor, with Miss Del Vecchio furnishing the orchestra part on a second piano. The Rubinstein concerto in D minor was then given by Miss Del Vecchio, with Mrs. Koletsky at the second piano. The splendid work of both pianists won much admiration, for their performance revealed the fact that they have at their command resources of considerable proportion. They played with a decisiveness that clearly showed the musicianly training they had received. Mrs. Koletsky's tone seemed to contain more warmth than her colleague

and the latter was the more brilliant of the two; however, the renditions of both were of a commendably finished order.

Oshkosh—and May Peterson

The name Oshkosh is usually associated with that of Squeedunk. Both being regarded by New Yorkers as places of obscurity! Oshkosh, however, really is on the map. Its exact location is in Wisconsin. It may be, also, that a very charming singer put Oshkosh on the map. May Peterson! Her long list of successes since she came East have in the course of events unearthed her birthplace. Yet when questioned about her childhood, never once has the singer faltered in admitting that she came from Oshkosh. On the other hand, Oshkosh is very proud of its musical product, as the following little story, which appeared in the Daily Northwestern, will indicate:

"Hello, May!"
"It was the driver of a milk wagon who called out that salutation to Miss May Esther Peterson, just as that famous young woman was leaving the home of Miss Maria Hay this morning to go to the studio of Clarence E. Shepard for a rehearsal of her program for tomorrow



MAY PETERSON,
Soprano.

evening. And 'May' answered in kind with a cheery 'hello' and a wave of her hand.

"Isn't that just perfectly splendid?" she asked of her companion. "O, it does seem so good to get back to Oshkosh and meet people who know you by your first name. Is it any wonder I just fairly lose all control of myself when I come back here. The people are all so lovely to me and they all seem so glad to see me. But they are no more glad to see me than I am to see them."

"It may not be a difficult thing for newspaper representatives in other cities to interview Miss Peterson—excuse me, she chided me for not calling her 'May'—but it is not easy for a newspaper man in Oshkosh to do so. Some way or other, the conversation persists in running into chats about people in this city, rather than regarding the artist."

"This much was learned. Miss Peterson is planning for a very busy season. She has contracts which will take her on a singing tour through the Southern States with some grand opera engagements interspersed between concert dates after the holidays."

"Then the conversation drifted back to the professional side of Miss Peterson's life. 'I am using a considerable amount of American compositions and am also trying to bring out some of the Scandinavian gems by introducing one or two into my programs,' said the famous Oshkosh girl—for she still maintains that she is an Oshkosh girl. 'I have been particularly fortunate in my recitations this last year, but it is when I come back here that I am most anxious.'"

"To look into an audience and see many, many faces of those one knows personally is an inspiration to do one's best, but it brings regret that the best is so little. I always wish I could give them ten times as much because the loyalty and friendship of the people of my own home city is my most cherished possession. I wish I could explain just what I feel. I enjoy kindness of people elsewhere, but there is a quality of sympathy about the audiences in Oshkosh which takes hold of me in a way I can not explain."

1920-21 Brings Coast Tour for Lhevinne

Sandwiched in between an engagement at Norfolk, Va., and Lake Forrest, Ill., Josef Lhevinne will give his second New York recital Wednesday afternoon, February 18. For his program he has chosen a prelude and fugue of Bach, arranged by D'Albert; the sonata with variations, op. 109, of Beethoven, together with his "Chorus of the Dervishes"

BUSINESS OPPORTUNITIES

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as arranged by Saint-Saëns; the taxing études symphoniques of Schumann, and a group of modern Russian, including three preludes of Rachmaninoff. An étude caprice by Dohnanyi will have its performance in New York. For the season of 1920-21 Lhevinne will make a coast to coast tour, that is, epidemics and railroad strikes permitting.

Grace Kerns "a Treat to Hear"

"Fairmont has had many high class musical artists in the past," wrote the Dispatch of Fairmont, W. Va., after Grace Kerns' recent concert there, "most all of whom have met with universal favor, but never has a local audience been more thoroughly charmed and fascinated with a vocalist. From her opening number, when her clear soprano voice rang out like a bell, putting every one in a receptive mood, the audience sat thrilled as each selection was rendered, seemingly with more power, volume and sweetness than the preceding ones. Miss Kerns, very charming in appearance, has a lyric voice of great brilliancy and wide range and she sings with much expression and a sympathetic tenderness. Altogether it was a rare treat to hear her."

Magnificent Christmas Present for Jonás

The love and admiration which the artist-pupils of Alberto Jonás, the renowned Spanish piano virtuosi and pedagogue, hold for their great master was shown last Christmas, when his class presented him with a large, magnificent bronze bust of Shakespeare, made by the eminent French sculptor, Carrière-Belleuse, and imported by Tiffany. A beautiful pedestal of Italian marble completed the gorgeous gift. Carrière-Belleuse is ranked among the foremost living French sculptors, and his bust of Shakespeare elicited the highest praise of critics and connoisseurs when exhibited in Paris. It is now greatly admired by visitors at the handsome Jonás studio on West End avenue and Seventy-second street, New York.

Briggs with the Philharmonic

Ernest Briggs, for the past two seasons representing the French-American Association and other organizations with which Richard Herndon and Frank T. Kintzing have been identified, booking the Paris Symphony, St. Cecilia Symphony and other musical organizations, has been engaged by the New York Philharmonic Orchestra for the next six months. He will assist in booking next season's spring tour (1921) from coast to coast for the Philharmonic Society. After July 1 he will travel for the American Grand Opera Association, arranging the tour for "Shanewis" and "The Legend."

Maier and Pattison Give Private Recital

On Sunday evening, January 18, Guy Maier and Lee Pattison, pianists, gave a program of music for two pianos at the home of Mrs. John Casserly, New York. The occasion was a supper party in honor of Benjamin Lathrop of London, who so ably headed the American Fund for French Wounded in Paris during the war. Among those present were: Mr. and Mrs. Harry H. Flagler, Dr. and Mrs. Walter Damrosch, Mr. and Mrs. John Corbin, Mr. and Mrs. Pitts Duffield, Pitts Sanborn, Mrs. Marion Farquhar, Aurelio Giorni, Lester Donahue, May Mukle, Rebecca Clark, Mary Lawton and Edgar Mills.

Ethelynde Smith's Voice "Full and Clear"

A capacity audience (about 2,800 persons) attended the concert on Thanksgiving Night in Tomlinson Hall, Indianapolis, at which Ethelynde Smith, soprano, was the soloist with the People's Concert Association Chorus, and the instrumental music was furnished by a string orchestra, piano and organ. Bertram Taylor, critic of the Indianapolis Star, said in his review of the concert that Miss Smith has a soprano that is full and clear and unusually smooth, and that it is even throughout its range, with no uncertain tones to mar the sudden transitions.

Artists Booked for Fort Hays Festival

For the annual Music Festival week at Fort Hays, Kan., commencing May 9, Haensel & Jones have furnished the entire personnel of artists from their representative list. The artists engaged are Max Rosen, violinist; Florence Easton, soprano of the Metropolitan Opera Company; Francis MacLennan, tenor, and the following all-American quartet: Grace Kerns, soprano; Alma Beck, contralto; Frederick Gunster, tenor, and Edgar Schofield, baritone.

Stoughton Compositions Delight

Dr. Francis Hemington, organist and choirmaster of the Church of the Epiphany, Chicago, gave an organ recital service, January 4. His second group was the new characteristic suite for organ, "In India," by R. S. Stoughton. This suite is fast attaining the popularity of Mr. Stoughton's "Persian" suite and "Egyptian" suite and is used by many recital organists of the country.

OPPORTUNITIES

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REVIEWS AND NEW MUSIC

M. Witmark & Sons, New York

"When All the World Is Young, Lad," Song, by Geoffrey O'Hara

This is a lively Irish mood song of swinging style and freshness, in 6-8 time, singing first of the time when all the world is young, the trees green, every goose a swan and every lass a queen. So far in bright major key, then it goes to the relative minor:

"When all the world is old, lad,
And all the trees are brown,
And all the sport is stale, lad,
And all the world run down . . ."

Then the poet (Charles Kingsley) advises one to "creep home and take your place there, the spent and maimed among . . ." ending with the prayer:

"God grant you find one face there
You lov'd when you were young!"

To be had in three keys, range of an octave and a fifth.

Huntzinger & Dilworth, New York

"Romeo in Georgia," by John Prindle Scott

This is a humorous negro serenade, well named, for it tells of the negro who wooes his lady love with his banjo, and her mulish obstinacy. It is a sort of modern American Brahms "The Vain Suit," or "Vergebliches Standchen," for he sings:

"Dream away, Eliza, no use to surprise you,
Sleepin' like a lump o' clay . . .
I see a-oin' to pack away, so good night, Liza Lee!"

It is melodious, singable, has a nice piano part, with lots of rhythmic swing, especially so in the refrain, and has been recently introduced to the public by Harold Land. For high and low voice.

"To One Away" and "Joy," Two Songs by Alexander Rihm, Text of Both by Sara Teasdale

Lyrical melody and fine climax characterize these two songs. They are unusual, musically, the piano part difficult but effective. "To One Away," being quiet, devoted, but working into a big climax at the end. Compass, C sharp below to A above the treble clef. "Joy" is a jubilant, woman's song, although by changing "He is mine" to "She is mine" either sex could sing it. It is the song of the frantically happy one who has found love, and the music is mated to the text most appropriately, as:

"I love, I am loved, now at last I can die . . .
I can tread on the grass or the stars,
Now at last, at last
I can live!"

It takes a good pianist to play this, and a singer who has lived, loved and—lost, to sing it aright! Compass, D below the staff to A above.

"There Is a Blessed Home," Sacred Song, Words by H. W. Baker, Music by Geoffrey O'Hara

An extremely devotional song of movement, not sad nor sorrowful. The composer evidently had in mind the Rev. Dr. Nehemiah Boynton's remark, "Church music is not an exercise in melancholy!" The poet sings of the blessed land to come (see Sir Oliver Lodge), and says: "His own most gracious smile shall welcome you above." Fine, if it is true! Anyway, let's behave as if it were, and so win a chance at this blessed home! Syncopated chord accompaniment, (later) straight with eighth notes, helps the movement and attains climax. For high or low voice.

"God of Righteousness," Sacred Song by Harry M. Gilbert, Text Selected from the Psalms

Some astonishing key wanderings occur in the first two pages, followed by noble andante melody. There is almost a wail on "have mercy on me," and all of it is full of many accidentals, with difficult accompaniment. This is a song for an artistic singer and first class organist; none others need attempt it. The flat sign is missing before the A on page six, measures three and four, vocal part, and the natural sign before the G in the third line, first measure, vocal part.

"Jes' Li'l Jinny," Song, Words by J. C. W., Music by Lewis Kay

In waltz time, a mother sings of her daughter "Jinny," beginning:

"Jes' a li'l gal wiv eyes like de night,
Jes' a li'l gal, dat's all . . .
Jes' a li'l gal wiv smiles like delight,
Jes' a li'l Jinny, dat's all.
Jes' a li'l gal, dat's all I see libin' fo',
Jes' a li'l Jinny, dat's all!"

It is a song of real feeling, written by one with a big heart and the knowledge which makes possible the expression of it. For high and low voice.

"Deep Water Song," Words by John Reed, Music by Mary Helen Brown

This is a sailor song, with highly original text, much feeling for rhythm, to be sung, with spirit, full of effective changes of time and a piano part of excellent characteristics. It tells of the tall, languid palms that glimmer, of blossoms beyond belief, of sea gods at play in shouting spray on sun splashed coral reef. Referring to his ship, he sings:

"Then walk her down to Sydney, through to Singapore,
Dutch Marie and Yaabel waitin' on the shore.
Deep they lie in every sea, Land's End to the Horn,
For ev'ry sailor man that dies,
A sailor man is born!"

For high and low voice.

"O Little Mate o' Mine," Song, Words by Francis J. Saunders, Music by Charles Huerter

This is an expressive song, catchy and sure of effect, the first stanza referring to the sweetheart, the second to the blessed wife, this way:

"I can see you in the doorway, with the little ones around,
And your hands lost in the tangles, where the golden curls abound.
Chords of fine harmony convey depth of feeling to the song, and the expression in the song, as well as the really admirable sentiments, all go to make the song effective. In three keys.

"Lullabye," Song, Music by John Louw Nelson

"Lullabye" is a tuneful slumber song, with a quiet eighth note accompaniment. Pretty harmony and singable melody run through the song, but three stanzas of lullabying are too much; any well behaved infant should go to sleep with two stanzas. In any case an audience would find three monotonous. For high or low voice.

Novello & Co., Ltd., London

"Have Faith," Sacred Song, Words by Richard Neville Lynn, Music by Ghita Corri

Ghita Corri should first of all learn that a serious song, high class of intention, never permits of such idiosyncrasies as the chopping of words in the middle. The same thing is done with sentences, such as "Is there so much that down thy spirit beateh," in which there is a stop after "Is there." The words "partings," "burdens," "temptation," "bitter," "eternal" all have breaks in the music in the middle, whereas a dot after the eighth note would be correct. The song bears the imprint "Sung by the composer at the Birmingham Town Hall," but let us hope he or she did not chop up the

text as printed. The melody has character, the accompaniment is all right and a good singer would avoid the chop-chop. Range low E to high F.

**Carl Fischer, Boston, New York, Chicago
Finger Strengthening Exercises for the Violin, by Alexander Bloch**

The volume of seventeen pages contains exercises specially designed to develop independence, flexibility and surety of finger action on that difficult instrument, the violin. It should fill a long felt want. The student will undoubtedly be benefited by following the rules laid down by Mr. Bloch. He lays stress on the importance of slow practice. All the studies consist in holding down several strings, while playing on others. Eights, triplets, sixteenths, thirty-seconds, all follow in consecutive order. "The active finger must strike the string energetically like a little hammer," "Do not lift the fingers too high," "Do not overtax or strain the hand," "Practice very softly to counteract a tendency of the bow arm to tighten sympathetically"—these are some of the suggestions of the composer.

J. Fischer & Brother, New York

**"When Mammy Calls," Words by Frank A. Stanton,
and "De San'man's Song" (Anon.), Two Songs of
the Plantation, Music by Howard D. McKinney**

These are both genuinely "taking" sort of songs, "cullud folks" music throughout, with just the right spirit and character. Composer McKinney has struck the keynote of the ginowine Georgia ditty, and indited a melody in the refrain of "Mammy calls" which will stick in the memory. This refrain is hummed, and the simplicity of the entire song strikes home. There is a note of sadness in: "De dahk day come, mah honey, yo' want yo' mammy den, . . . An older chiluna, honey, feel lak' you's feelin' too, Dey'd give a worl' of money to run home, jus' lak' you."

"De San'man's Song" is a slumber song of lovely simplicity, "to be sung in a crooning manner," says the composer. It is in minor, with parts marked "mysteriously," a refrain sung softly, ending:

"Come along home wif me, wif me,
Did you heerd what dat San'man say?"

The last measure of the first page has the transparent error "Dorning" printed above it, meaning "droning."

**"Four Crumbs from Peacock Pie," Songs, Text by
Walter De La Mare, Music by Howard D. McKinney**

These are short child songs, four of them bound together in an ornamental cover page (a peacock on a limb), with the sub-titles "An Introduction," "Hide and Seek," "The Cupboard" and "The Little Old Cupid." "An Introduction" is a "spoken" song, with free key relationships, and humorous text:

"Je-mi-ma is my name, but O, I have another;
My father calls me Meg, and so do Bob and mother;
Only my sister, jealous of the strands of my bright hair,
'Je-mi-ma, Mi-ma, Mi-ma' calls, mocking, up the stair."

"Hide and Seek" is a veritable study in sevenths, only one measure out of twenty-eight being without a seventh chord. It sings of the wind, the moon, the cloud, the wave, and is a fanciful, bright little two page song, ending on a seventh chord. "The Cupboard" is cute, childlike, singing of lollipops and Hanbury cakes, ending with the reward of the fat small grandmas who

"When I'm very good, my dear, as good as good can be,
There's Hanbury cakes and lollipops for me, me, me!
(Sung gleefully.)

"The Little Old Cupid" is simple, sensible, reasonable music throughout, everything tuneful, nothing strange, yet entirely appropriate to the text, which ends:

"And a little old cupid stood under a tree,
With a small broken bow he stood aiming at me."

The songs need a soprano of good range, taking in low D and high B flat.

**Hinds, Hayden & Eldredge, Inc., New York
"The Persistent Piper," Song, Words and Music by
H. O. Osgood**

"Tom, Tom, the piper's son,
He learned to pipe when he was young,
But the only tune that he could play
Over the hills and far away,
Tom, Tom, he piped that tune
From noon to night and from night to noon,
'Till the neighbors chased him one fine day
Over the hills and far away."

This is the most taking kind of encore song, "in jolly mood," as indicated by the poet-composer, with an appropriate piano introduction, followed by a short whistling phrase (optional). A tune of much rhythmic melodiousness is wedded to the humorous text, the accompaniment running merrily along in sixteenth notes, sometimes double notes. The two page little inspiration takes less than a minute to sing. Five minutes of laughter will follow! Range from low E to high F.

The composer says there is nothing particularly personal in the dedication of "The Persistent Piper" to one "Pete," who is known as a sprig of the household of Osgood, genial member of the editorial force of the MUSICAL COURIER.

**"The Words That We Say at Parting," Song, Text by
J. Will Callahan, Music by Frank H. Grey**

A refined and deeply felt song, one of the kind over which the composer himself might fall a-weeping. There is beauty of harmony and truly expressive melody in every phrase of the two stanzas, the second of which moves on "con fervore," with syncopated chords: ". . . words that in memory linger thru' all the lonely years,
But the words we say at parting
May cause a heart to break."

**"Dawn," Song, Words by Charles Hanson Towne,
Music by William Reddick**

The title page says the opposite, that is, words by Reddick, music by Towne, but the present writer knows better, as Towne is known as a poet and Reddick as a composer. This is a curious composition, made so because of the wandering keys, the augmented intervals, dissonances galore, but if sung with understanding and played correctly it should make effect. It is descriptive "program music," working up to a fine climax, and is dedicated to Marie Morrissey.

**"The Gull," Song, Words by Julia Ross Low, Music by
Mabel Wood Hill**

This is a dramatic song, telling of the gull winging his way, alone, free; and of the human soul, which
"Through doubt and tempest wings its way
Alone, and free!"

The music would be easier to read if there was the signature of two sharps beginning on the second line of the second page and continuing to the end, inasmuch as it ends in D. It is dedicated to the well known soprano, Lotta Madden.

**"Glad Hour of Morn," Song, Words by Susan Bassett,
Music by Ernest La Prade**

This is almost a piano solo with voice obligato, so important is the piano score. It echoes gladness in the heart of the singer (it is a woman's song), and will keep the accompanist busy from one end

of the keyboard to the other. Jubilant, with much variety, it should be effective when done by capable singer and pianist.

**"Twilight," Song, Words by Sara Teasdale, Music by
Ernest La Prade**

" . . . a lonely bird is calling, calling,
The wings of night are falling;
My heart, like the bird in the tree,
Is calling, calling, calling."

A dreamy, sentimental song of two pages, of beauty of harmony, needing a singer who can sustain high F's softly. Dedicated to Alma Beck.

"Venetian Sails," Barcarolle for Piano, by Leo Oehmler

This piece, "a gondola serenade," was inspired, says the prefatory note, by Brown's famous painting, "Venetian Sails," the design on the cover page being a reproduction of this painting. It is in true barcarolle style, tranquil, expressive, with imitative figure in the left hand, which later takes the principal melody. Tender passages abound, with considerable temperamental musical effects. About grade three.

**Boston Music Company, New York and Boston
"Unto You Is Born a Saviour," by Clarence R. Kaul**

A sacred song for Christmas services, of fluent, natural melody and harmony, with a refrain in 12-8 time. The present writer thinks so much of it that it was sung at Christmas service at his church.

"Narcissus," for Voice and Piano, Nevin-Martel

Every one knows the charming grace of Nevin's "Narcissus," and the composer has kept the piano score throughout, imposing upon it a fitting, singable melody. It takes a good pianist and fair singer to do this well. For high and low voice.

WHAT THE JURY THINKS

Rudolph Polk, October 14

EVENING MAIL.
If spontaneous and persistent applause means anything, Mr. Polk should be popular.

GLOBE.
He showed himself a careful and musically player, possessed of unusual technical proficiency.

Fredrick Gunster, October 16
EVENING POST.
He has a good voice and knows how to use it, as he has had occasion to demonstrate heretofore.

Leo Ornstein's Recital, October 18
EVENING GLOBE.
The "Anger-Grief-Joy" moods are old friends from the horrific Ornstein of yore—exceedingly effective impressionism, and with that something authentic in them which sets them apart from and above would-be emulators.

Franko Golden Jubilee Concert, October 19
TRIBUNE.
An amusing episode was the appearance of Raymond Hitchcock in the place of Senator Hitchcock.

SUN.
(Headline) Raymond subs for Senator Hitchcock.

HERALD.
Commissioner Walsh made a speech about Mr. Franko.

Rachmaninoff's Recital, October 19
AMERICAN.
His playing breathed sincerity—absolute, downright, unadorned, naive sincerity.

TRIBUNE.
Here was music for music's sake, and an afternoon of lofty pleasure.

Flora Mora's Recital, October 19
AMERICAN.
Her performance combined skill, taste and a sense of proportion in the matter of expression and emphasis.

HERALD.
Miss Mora has a considerable amount of technical skill.

"Pinafore" (Society of American Singers), October 20
HERALD.
I saw "Pinafore" when it was first performed in New York and have heard it in many lands and other cities of America since, but never enjoyed a finer performance than that given under the auspices of the Society of American Singers last night.

AMERICAN.
Blanche Duffield did ample justice to the role of Josephine.

TRIBUNE.
Josephine Jacoby was a plump and pleasing Buttercup.

AMERICAN.
Gladys Caldwell was Hebe.

New Symphony Orchestra, October 23
EVENING MAIL.
That the orchestra and its versatile conductor met all the varied demands indicates a distinct, steady improvement upon the first performance of the season two weeks ago.

HERALD.
 . . . he (Thibaud, the violin soloist) put sincerity and a passion into his playing that moved the audience to great applause.

AMERICAN.
Thibaud's performance may be described as skimming over the surface of the music.

EVENING SUN.
The wonder is that a player of such smooth and almost faultless technic can so little stir the heart or arrest the interest.

EVENING SUN.
It was, quite from beginning to end of a representative program, an exhibition of dull virtue and undebatable correctness. The unruliness of the divine fire was altogether absent.

JOURNAL.
The singer managed to provide a mildly interesting evening to an audience that received his kindly offering, distinguished by a gentle interpretative power and an excess of pianissimo.

TRIBUNE.
"Anger" is the rage of a mechanical kangaroo, "Grief" the lamentation of a stuffed rabbit, but "Joy" an emotion such as was never felt on land or sea.

Commissioner Wallace took the place of Senator Hitchcock.

IN the absence of Senator Hitchcock he (Mr. Franko) was toasted by Mr. Wallis.

See above.)

See above.)

See above.)

See above.)

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